

exploring the boundaries of **Dallas** style

beyond beyond

Issue No.1

\$3.00

Includes Donation to AIDS Resource Center of Dallas

Premier Issue!

Closer-Up

An inside look at
Dallas' hottest models

Fashion

The Romance of Fall
Getting into Men's Designer Underwear

Inside

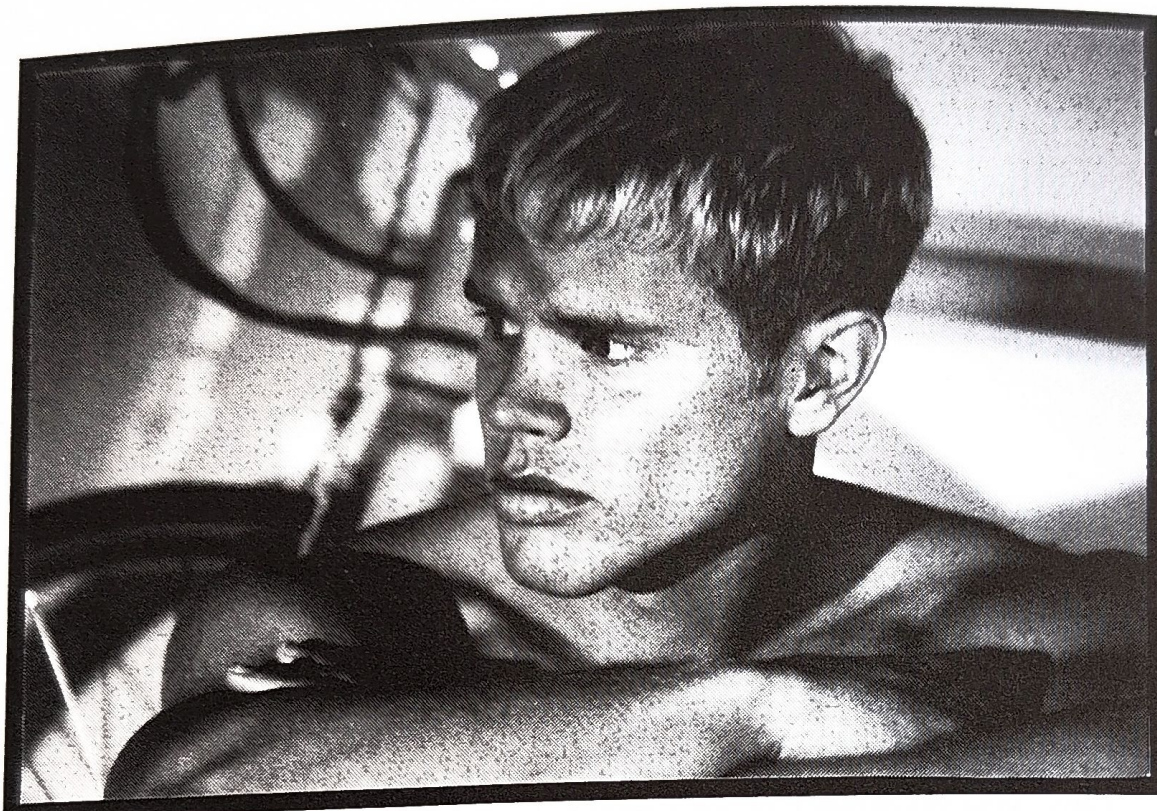
Fashion • Style • Art • Music • Dining • Nightlife



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beyond

volume 1, issue 1



on the cover

Photography Michael Manuel
Hair and Make-up Ashley Robinson/Page
Parkes Model's Rep
Styling Jon Tutolo
Models (Left to Right) Zoë/Kim Dawson
Agency, Jennifer Davis/Kim Dawson Agency,
Shannon Kent/Kim Dawson Agency, Melissa
Billingsly/Kim Dawson Agency, Bridget
Hall/Kim Dawson Agency, Audrey
Anderson/Page Parkes Model's Rep, Erica
Tracy/Page Parkes Model's Rep
Outfits on Models Leggings from The Gap,
Hanes T-shirts from Target

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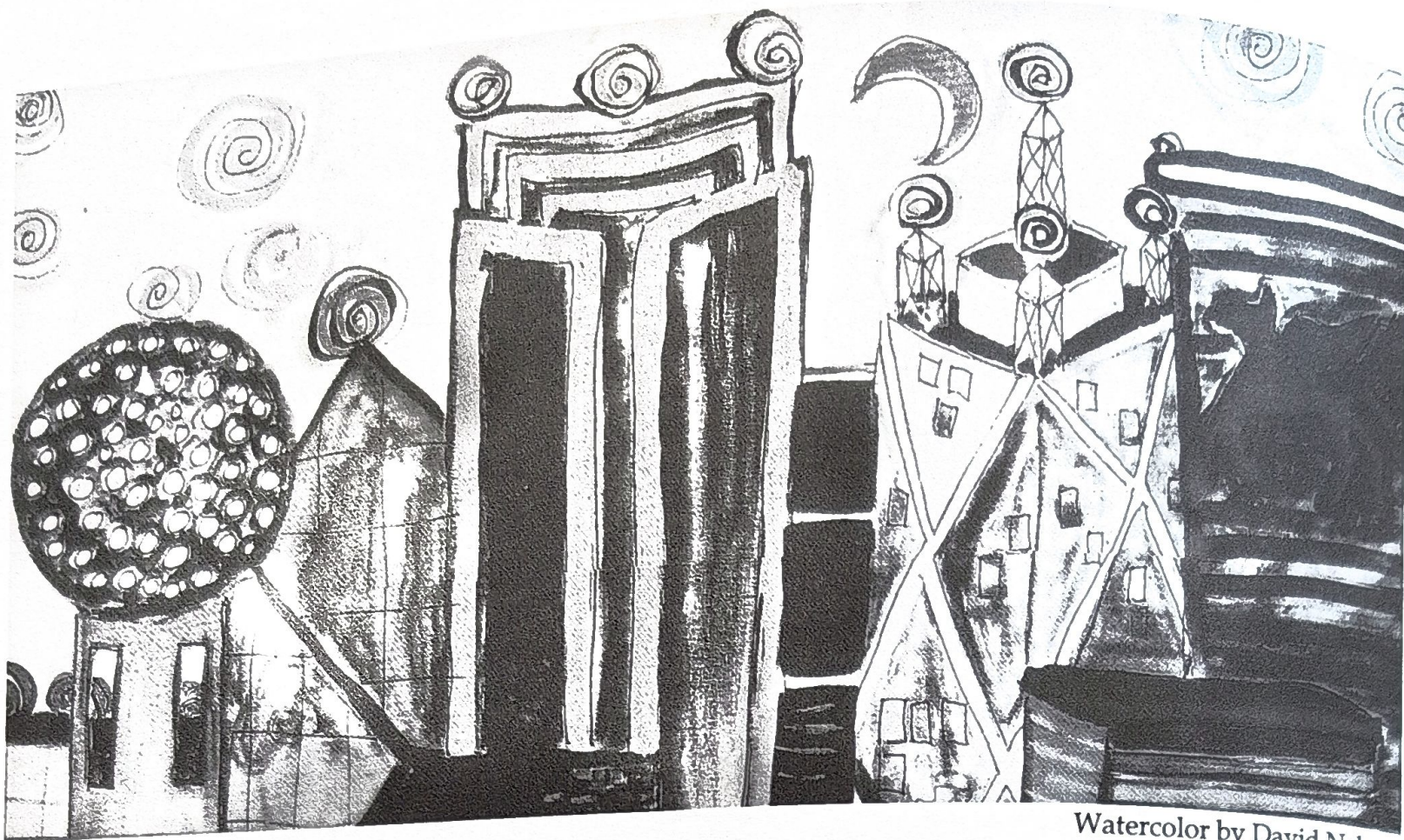
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Watercolor by David Nelson

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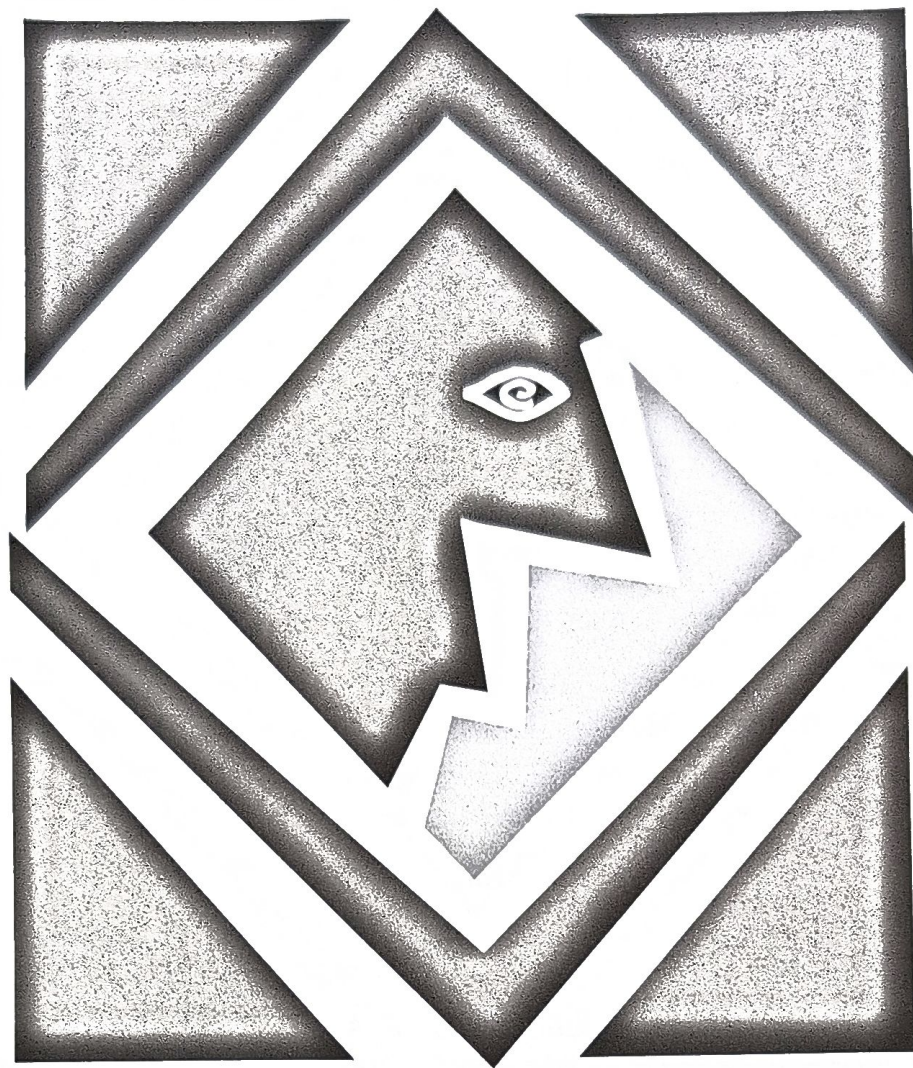
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TYPE & DESIGN
BY MARTY DESADE
METRO 817·265·9808

beyond beyond

Chip Mantrom

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why beyond?

Recently, I was introduced to a friend-of-a-friend at a local nightclub. As a part of the introduction my friend said I was about to publish a new style and fashion magazine. The woman to whom I was introduced responded, "Why?!" At first I was indignant. "Why not!" But after a moment, I felt this was a valid question. Why publish a fashion and style magazine in Dallas in the frugal 90's?

Beyond began as an idea of my wife and myself early last winter. We felt that national magazines such as *Harper's Bazaar*, *Vogue*, *Details* and others, although invaluable resources for fashion and style ideas, lacked the ability to add a Dallas flavor to their pages. Beyond is a magazine that gives its readers *Dallas* style. We strive to reinforce the beliefs of those *in the know*, and also serve as a guide to those on the point of self discovery.

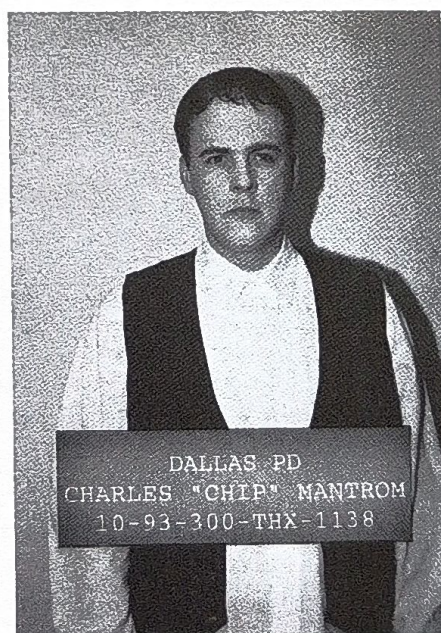
We have built Beyond on the resources and experience of our editorial and production staff. Our fashion editor, Jon Tutolo, came to us after leaving *The Dallas Morning News' Fashion! Dallas*. He draws upon over six years experience working with local modeling agencies, photographers, and retailers. We chose other staff members for their unique perspective on Dallas style. Our aim is to share all the positive aspects of Dallas, not to point out her deficiencies.

It is my hope that you will enjoy reading Beyond as much as we have enjoyed bringing it to you. Dallas is ready for Beyond. That is *why*.

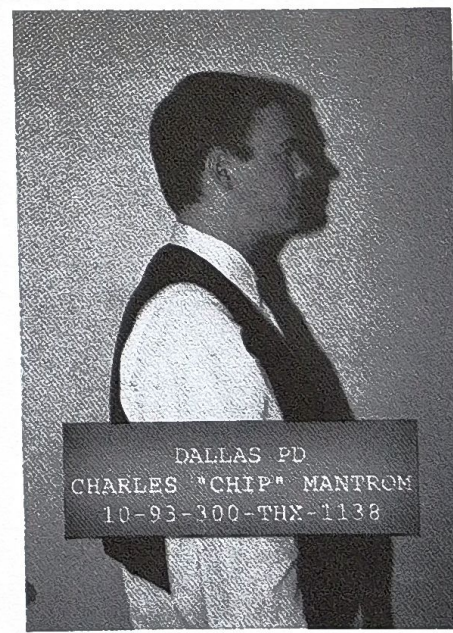
Sincerely,

Chip Mantrom

Publisher / Editor-in-Chief



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10-93-300-THX-1138



DALLAS PD
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a cut above and beyond

a how-to guide to hairstyling

Sweep Twist



*Hairstyling Roberto Adamé,
Wm. Carr Salon, Dallas
Photography Tim Perciful
Make-up Serge Navarro,
L'Entourage Salon,
Crescent Court, Dallas
Model Rainey Highley*

The Consultation

Rainey has beautiful, thick hair with an abundance of natural curl. The elegant look (for day or evening) that best suits Rainey's slender features is the sweep twist, which takes the weight of her hair up and away from her face.

1

2

Take a large section of hair from the forehead area, temple to temple, and direct large size roller away from face toward the crown, but first spray section with hair spray to hold curl.



3

Brush remaining hair into one large section perpendicular to the floor (straight up). Then twist to minimize bulk.



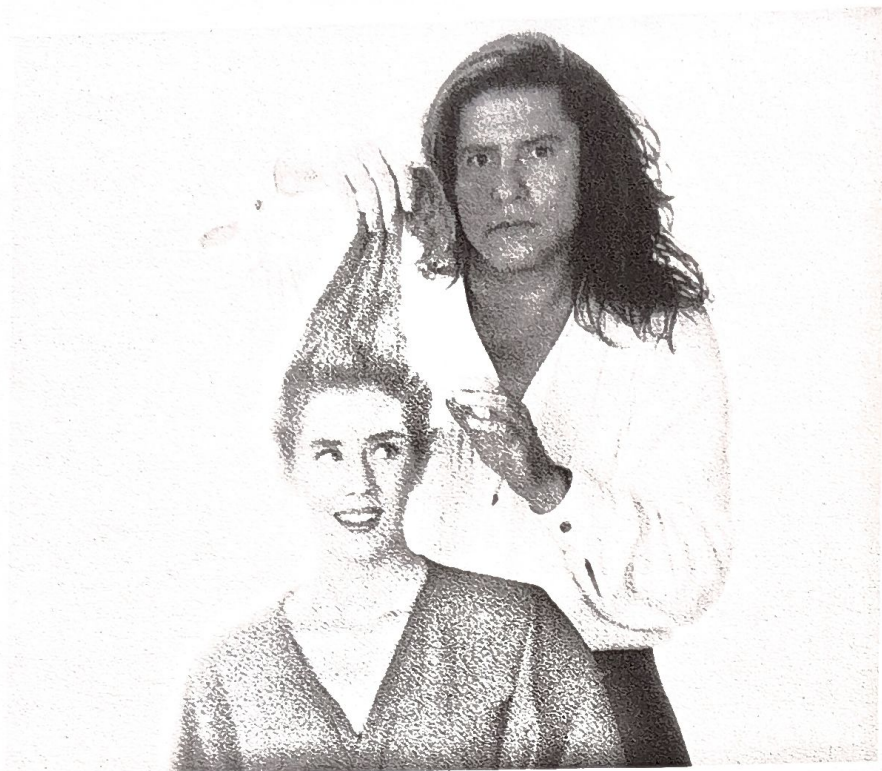
Pinch base of twisted hair column to establish desired height of final sweep.

4

5

While still maintaining desired height at base of twist, fold remainder of twist toward crown, then tuck hair under and pin, using large bobby pins. The look of the completed twist should be a nice, even rounding from nape of neck to top of crown.





6

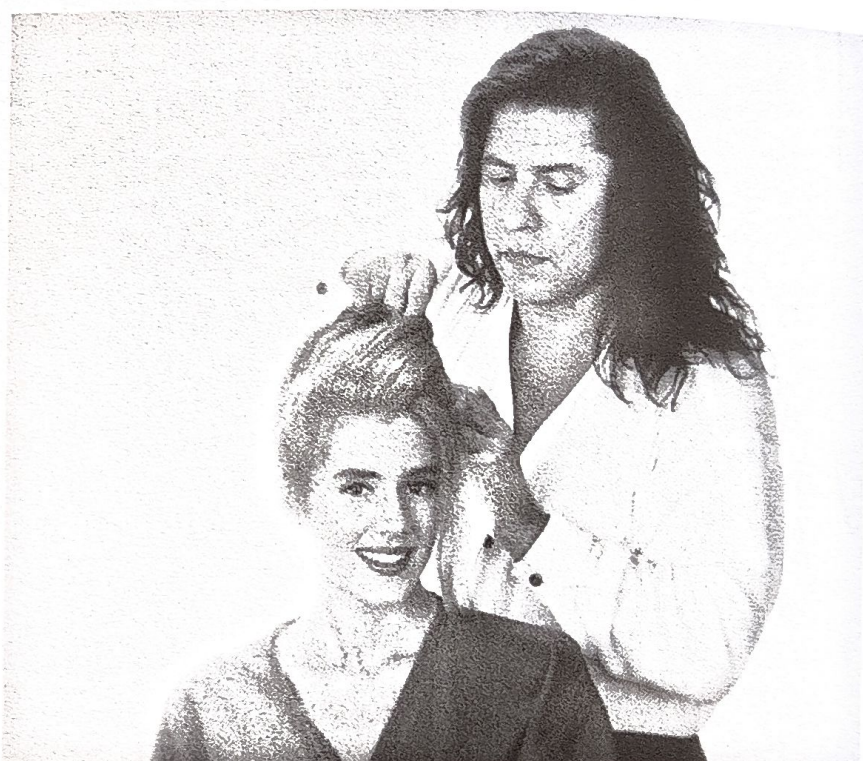
Now remove roller and brush that section towards crown, away from face.

7

Finally, following movement toward crown, but before reaching end of section, simply fold hair under and pin.

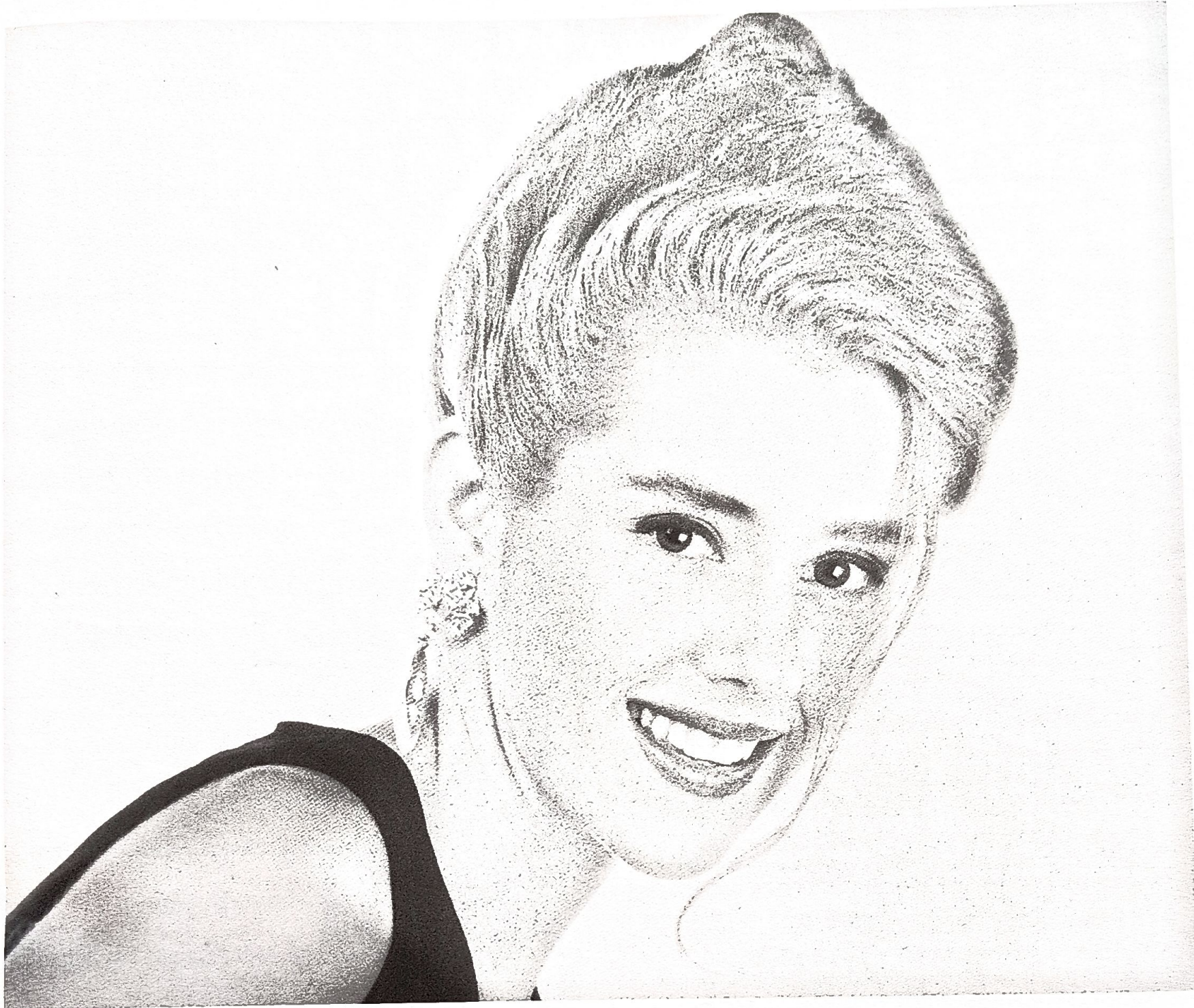
(Note: if you wrap the end of hair section around your first two fingers, you will achieve a more precise fold.)

Some steps of this final process not shown.



Prior to pinning front section under, you may wish to separate a wispy lock of hair to create a soft, yet dramatic evening look.

8



Rainey's abundant hair is now neatly and simply tucked away from her small, lovely features. The final look is one of sheer elegance. With this versatile sweep twist Rainey can dazzle the boss over a power lunch in the afternoon, then shift easily into evening to dance and romance the night away.

b



TUESDAY - SATURDAY
10 A.M. - 8 P.M.

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by **jon tutolo**
fashion editor

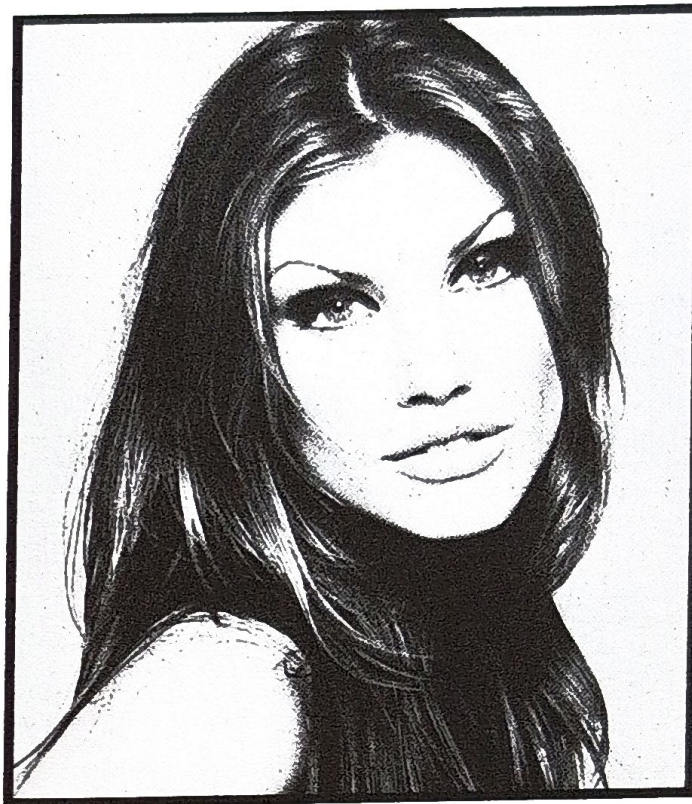
Over the past decade Dallas has become one of the nation's leading fashion centers, a title not easily earned. We have produced great designers such as Todd Oldham and Tracy Feith, as well as Nicole Miller of Ft. Worth. We have seen such models as Jan Strimple and Angie Harmon tear up the designer runways ►

and grace the pages of magazines all over the world. We all felt the repercussions of the closing of *Lou Lattimore*, and watched with intense enthusiasm as Shelly Bagot built *The Gazebo* into one of the best designer boutiques in the city.

With the 90's came the notion that fashion was dead. Fashion has not died, it has simply evolved. Fashion changes constantly, and with change comes controversy—exemplified by the rise and fall of grunge. While half the world loved it, the other half hated it. Since we know the only constant in fashion is change, welcome to Fall 1993. Gone are shoulder pads, super power models, attitudes, and rules. Romance has arrived. No more restrictions, no more taboos. Fashion has unfettered its bonds on both society and itself. The only industry standard? Individuality.

Keeping this in mind, Beyond marches ahead of the pack to bring you Dallas' latest trends, hottest models, and foremost photographers. I do hope you enjoy this our premiere issue and will turn to the pages of Beyond again and again as your personal guide to fashion and style, style defined as simply and purely Dallas. **B**

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Closer-Up An Inside Look at Dallas' Hottest Models

by Jon Tutolo
Photography Michael Manuel
Hair and Make-Up Ashley Lane Robinson



Audrey Anderson

"The Intellectual"

WINNING THE YOUNG AND MODERN (YM Covergirl) cover model search is how it all began for Audrey Anderson. Since that time Audrey has spent the past year-and-a-half traveling the world, yet has still managed to keep a cool head about herself. In her free time you can usually catch Audrey reading a book; she is constantly looking toward her future, toward her life after modeling.

Age: 18

Fantasy shoot: "I'd love to work with Kate Moss for Harper's Bazaar."

Fantasy dinner date: "Nicholas Cage and Robert DeNiro, and I'd take them to the Jazz Cafe in Fort Worth."

Worst/Most difficult job: "Working with an unprofessional magazine staff in Paris. I had to be there at 6 am and we didn't start working until 1 pm."

Lessons learned from this business:
Communication skills

Favorite Dallas photographer: Richard Reens

Favorite make-up artist: Michael Lathan

Person(s) I most admire: Mother; my good friend, Reba

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Melissa Billingsly

"The Covergirl"

WHEN DESCRIBING MELISSA, the first word that comes to mind is "beautiful". At age fourteen she was the 1991 YM covergirl covermodel winner. From that point forward, her career has been one cover or editorial after another. She appeared on a second cover of YM with Marky Mark, (with a short romance following!) Since then she has worked for *Australian Vogue*, *Cosmopolitan*, and *Dolly* magazines. Melissa loves modeling but feels there is the tendency to get too wrapped-up in it: the lifestyle; the people; the parties, etc. She therefore works hard to keep a clear, objective view toward the modeling industry.

Age: 16

Fantasy shoot: "At my house when I first wake up in the morning."

Fantasy dinner date: "With my boyfriend, Baz."

Favorite designer: Gianni Versace

Lessons learned from this business: "You are what you make of yourself."

Future plans: "To go to London and Paris to work, and then move to New York."

Favorite Dallas photographer: Richard Reens

Favorite make-up artist: Ashley Robinson or Lana Adams

On Marky Mark: "He's not worth fantasizing about."



Jennifer Davis

"The Timid One"

WHEN YOU FIRST meet Jennifer, it's difficult to get much more than a quiet "Hello" out of her, but don't that fool you. Her fiery, red hair is a true trademark of her personality. She is a very ambitious, young girl who has set high standards for herself. At age fourteen she was a finalist in the *Seventeen* magazine cover model search. This was the beginning of a very busy career for her. While still attending school at Highland Park High School, she has appeared on the pages of *Seventeen* magazine twice, competed as a finalist in the "Ford Supermodel of the Year" pageant, and worked in Milan, Italy over her summer vacation. At age sixteen, Jennifer still feels like a regular high school teen, but hopes to finish early so that she can do work in Paris.

Age: 16

Fantasy shoot: "I would love to do a beauty story for *Allure* magazine in Jamaica, underwater, with dolphins."

Fantasy dinner date: "Eddie Veder (lead singer, **Pearl Jam**), because I'm sure he'd have a lot of interesting things to say."

Worst/Most difficult job: "A job for Fashion!Dallas when it was over 100° outside and I was wearing velvet, but at least I was working with cool people."

Lessons learned from the business: "Learning to accept all kinds of people, and getting over being shy."

What I want to be someday: An actress

Favorite make-up artist: Ashley Robinson—"She makes me look good."



Bridget Hall

"The Supermodel"

AT AGE THIRTEEN she was shooting for YM magazine. At age fourteen she was shooting the cover of *Italian Vogue*. And at her current age of fifteen, Bridget can be found in just about every major fashion magazine around the world.

The Ford Agency in New York City has labeled her as the next supermodel, alongside Christy, Linda and Naomi. Bridget was the headline story for a recent broadcast of *Entertainment Tonight*, and is the feature of an upcoming *48 Hours* that was shot here in Dallas.

You might think all this attention would go to her teenage head, but you couldn't be more wrong. Bridget still feels like a regular fifteen-year-old girl, despite the fact that she has had to give up many things associated with being a teenager. She doesn't seem to mind because she feels she is learning a lot more about the world through her never-ending travel and work. In her spare time she likes to hang out with friends and play volleyball. As for now, she plans on living in an apartment in New York City with her mom and working for as long as possible.

Age: 15

Favorite band: U2, Depeche Mode

Fantasy shoot: "With Brad Pitt on a deserted island with me as the photographer."

Favorite supermodel: "Kristen McNemany is really funny and Naomi is really nice—she helped me through the shows."

Favorite shoot: "I loved shooting with Bruce Weber for *Banana Republic*—he's a lot of fun."

I owe my fame to: "My mom; Dawn at Ford-Paris; and Mariann at Ford-New York."

I'm proudest of: "My *Italian Vogue* cover."



Shannon Kent

"The Anti-Model"

SHANNON EXUDES SENSUALITY and is known for being a diva in front of the camera, but away from work she couldn't care less about being a model. Shannon was discovered in a model search in Borger, Texas when she was sixteen, and in no time found herself working in New York City. Since then she has appeared on the pages of *Sassy*, *Mademoiselle*, *Elle* and *Harper's Bazaar*. Photographer, Debbie Porter, says, "I never get tired of shooting Shannon. She's one of the most beautiful girls around, and I love her personality and willingness to work hard to make a beautiful picture."

Age: 20

Favorite singer: Henry Rollins

Favorite designer: Chic jeans

Fantasy shoot: "I would want to be photographed by David Sims at Mount Fiji in summer clothes for *Bazaar*."

Fantasy dinner date: Joseph Campbell and Chief Seattle

Lessons I've learned from the business: "What do you mean?... I've learned how to make faces in the mirror better."

Goals in this business: "Jon, these are not normal questions. Actually, I just want everyone to be one with the Earth."
[laughter]

Favorite Dallas photographer: Michael Manuel

Favorite make-up artist: Lana Adams, Ashley Robinson



Erica Tracy

"The Rebel"

ERICA HAS BEEN BRANDED as a future superstar since she was discovered in a local mall by Dallas photographer, Andrew Weir. Although she loves the business, she cares much more about staying in tune with her friends and making sure she has a boyfriend. Erica believes in breaking all the rules, which is why she was one of the first models to chop off her hair. After spending time working in Tokyo she feels there's a lot more to learn about the business, but doesn't plan on quitting until she has made it to the top.

Age: 17

Favorite designer: Anna Sui

Worst/most difficult job: "A job for WWD; I got sick and had to go home."

Favorite Dallas photographer: Andrew Weir

Favorite make-up artist: Dirk Timler



Zoë

"The Party-girl/Superwaif"

AFTER WATCHING HER older brother Robert make a success of himself in the modeling business, Zoë knew she wanted to do the same. At only 5' 6" and 100 lbs., she has been referred to as one of the true waifs in the business. After signing with the Kim Dawson Agency just four months ago, and taking Dallas by storm, she has since moved to New York City to work. Her small figure and unique features are what made Lisa Dawson feel that Zoë was perfect for the fashions of today.

Age: 18

Favorite designer: Gianni Versace

Fantasy shoot: "To do a shoot with my brother. Bruce Weber would be the perfect photographer."

What everyone should know: "This business is not as glamorous as everyone thinks. It is work."

What I like to do in my free time: "Go to clubs and party!"

Favorite Dallas photographer: Richard Reens "He wasn't afraid to take pictures of me that weren't pretty."

Favorite make-up artist: Michael Lathan

Person I admire: My mom



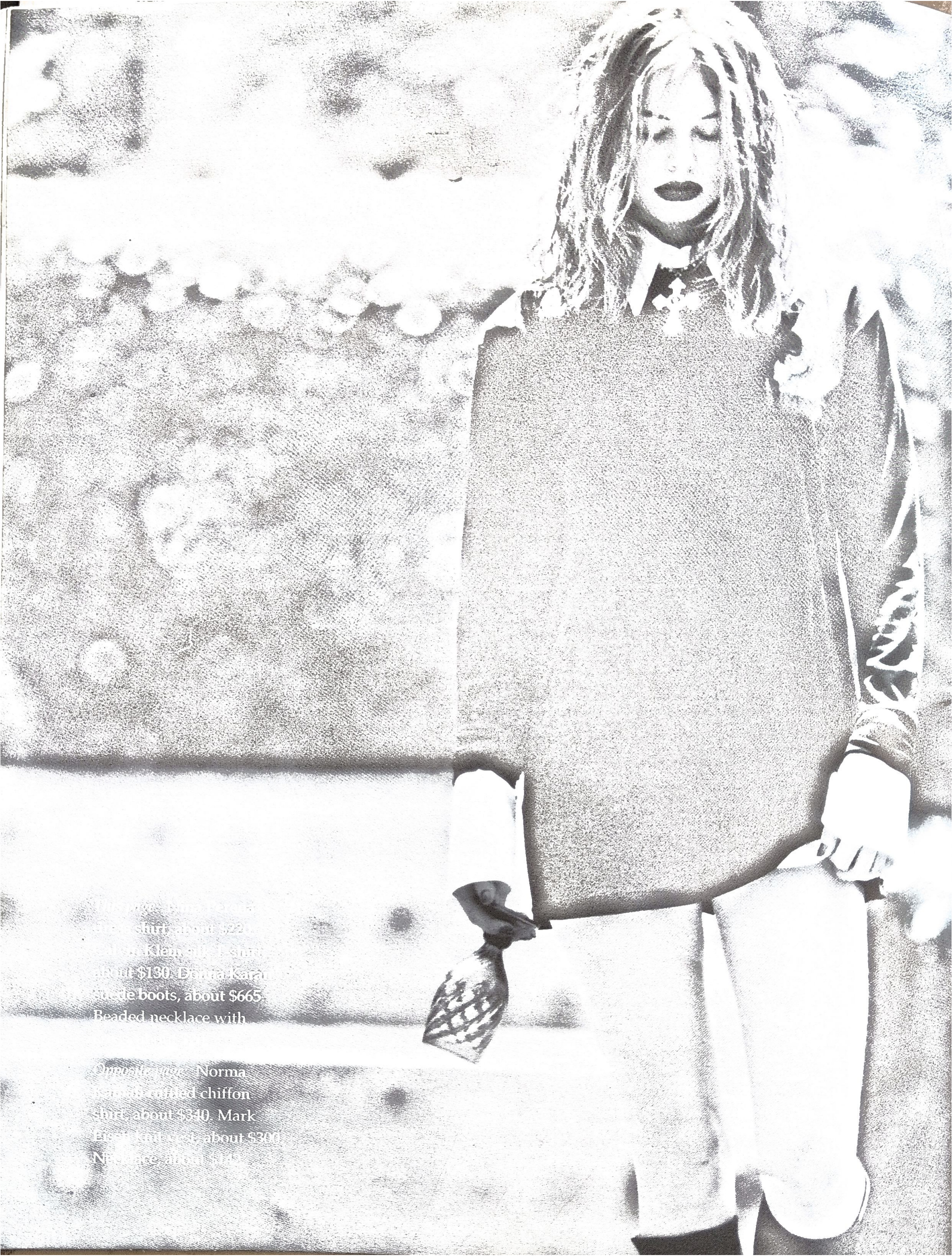
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Photography Debbie Porter
Hair and Make-up Lana Adams/Kim Dawson Agency
Model Shannon Kent/Kim Dawson Agency
Styling Jon Tutolo
Location The Aldredge House, Swiss Avenue, Dallas

Opposite page: Cynthia Rowley dress with
chiffon bottom, about \$220. Beaded choker by
Bradley Levin, about \$165.

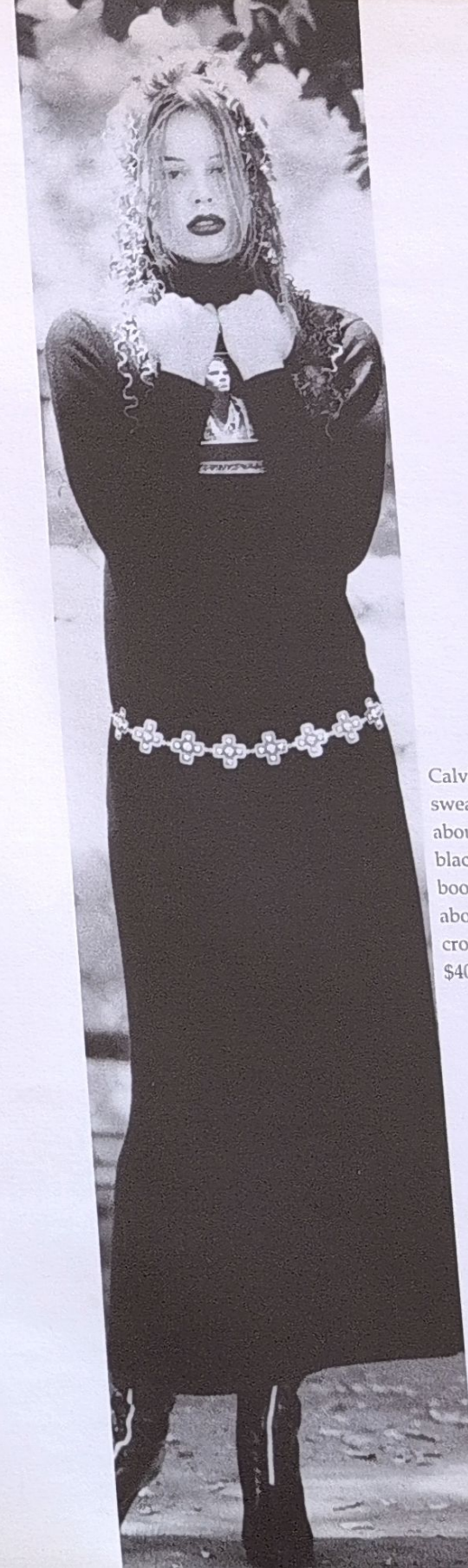




The image shows a woman wearing a dark, textured, long-sleeved dress with a high collar and a large, ornate necklace. She is standing in a field of tall grass, with a string of lights visible in the background. The image has a grainy, artistic quality.

Norma
Kamali quilted chiffon
shirt, about \$340. Mark
Eisen knit vest, about \$300.
Necklace, about \$175.





Calvin Klein
sweater dress,
about \$385. Petra
black leather calf
boot with zipper
about \$325. Silver
cross belt, about
\$407.



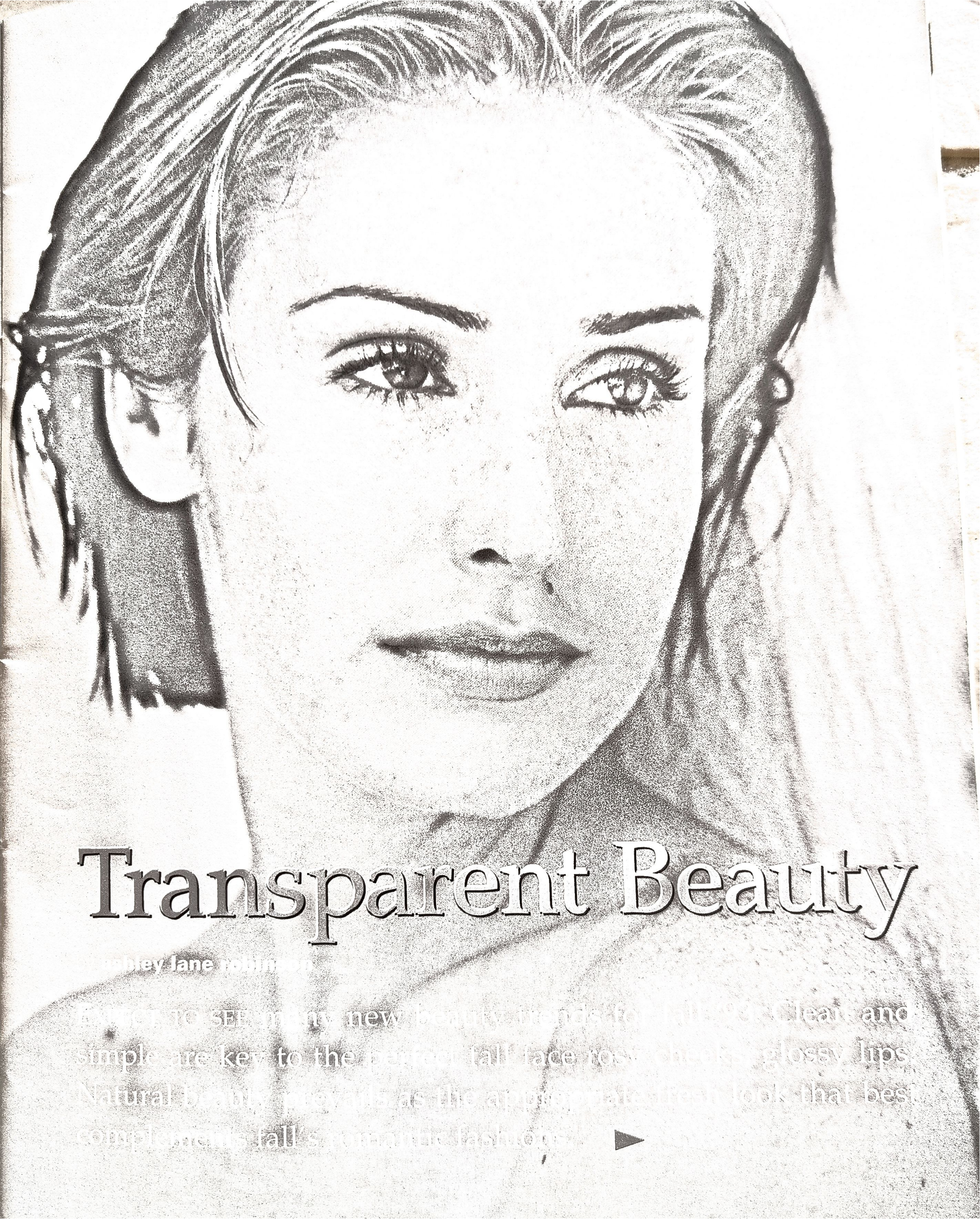


This page: Crushed velvet hat, about \$21. Ribbed cut-off sweater, about \$18, both from Contempo Casuals. Angelic silver brooch, about \$330. Edward Allen pilgrim collared shirt, about \$115. Mark Eisen skirt, about \$225. Giorgio Armani shoes, about \$335.

Opposite page: Zang Toi jacket, about \$350. Nina Perena dress shirt, about \$220. Black leggings, about \$14. Giorgio Armani shoes, about \$353. Rayon hat with floral embroidery, about \$17.

Complice jacket with
ruffled collar and sleeve,
about \$940. DKNY
button-up skirt, about
\$295. Petra lace-up
ribbon shoe, about \$195.
For details and stores see
Where to Buy, page 60.





Transparent Beauty

by Ashley Lane Robinson

EXPECT TO SEE many new beauty trends for fall. Clear and simple are key to the perfect fall face: rosy cheeks, glossy lips. Natural beauty prevails as the appropriate fresh look that best complements fall's romantic fashion. ►



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Photography: Bill Evans
Hair and Make-up: [illegible]
Model: [illegible]
[illegible]







underwares

Just yesterday, all you could find in the way of men's undergarments was the basic white brief. Today, the undergarment industry is responding to men's desire for personal style, creating a new, ever-expanding market. Calvin Klein was one of the first pioneers in this market, with his designs. Sanfrances Ferré and Nicole Miller following closely behind. Now, the brand reveals a new line of men's underwear. The Gap has its own label. As the competition intensifies, the creativity of designers in shape and style will determine which designs will set the fashion trends. The Gap is not alone in this market.









White tank top from
Target, Warner Brothers
boxers.

Photograph: Michael
Hair: Mike Wake-Up
Makeup: Page Parkes Moe
Styling: Jo
Dress: Camille Dac
Dawson Agency, Jo
Shelly Kent / Page Park
Rep. Greg Schultz / P
Model's Name: Erica T
Parker Model's Re
Dawson
Location: Stoneleigh

faking it:

the Ginger Fox interview

Who needs reminding it's the 90's. Call me old-fashioned but I long for the good old days, the 80's, when rich was rich. The sweet sound of "I'll take that and that and that, and oh I just can't live without that!" Da Vinci drawings, marble walls, 24 karat gold trim, truck loads of Warhols and perhaps a Picasso or two. Well, let me tell you, have I got a deal for you. All of the above and anything else your heart desires is yours by simply calling Ginger. No, she is

interview by

brent gaither

photograph by
Bill France

AUSTIN STEEL CO. INC.



[cont. from page 35]
not a genie or even a fairy godmother. Ginger Fox is a faux finish and tromp l'oeil artist, and can she deliver. Ginger has been associated with several of Dallas' most prestigious design and architectural firms: Dawn Cullen/Wyndham Hotels and Resorts, Alice Cottrell Design, John Boyd Associates, and D.A.B. Design Group. All I can truly say about this one-of-a-kind artist and her work is that what you think you see is what you get.

beyond: Tell me, Ginger, when did your career in faux finishing get its start?

ginger fox: A designer friend of mine here in Dallas, Alice Cottrell, called me after seeing some canvas work in my apartment. At her studio she introduced me to another designer, Russell Felts... this interview was just wacky. This guy was spouting a vocabulary completely foreign to me and I was just bs-ing my way through the whole thing. Fortunately, I somehow got the job, although I had no idea what he was talking about. He was talking about *faux bois*. Now, I knew 'faux' meant fake, but had to ask a friend who speaks french, what was 'bois.' He said wood. That was my first job. Fake wood. I had no earthly idea how to do it, I just went out and bought some books and that began my career.

What influences me? Hmm. George Washington, Ben Franklin.... Money influences me.

b: That was ...

gf: That was two years ago and I am so busy now. Every time I create, I learn something new. I learn a new finish. I create new finishes. Designers enjoy working with me because they tell me what they want, the colors involved, and I translate it for them. Other times, they'll choose an already finished creation. I am always creating, always using anything in my studio that isn't tied down in order to create a finish. I'll even use vegetables, like I'll cut cabbage and press it on canvas.

b: Do you prefer doing the finishes now rather than the canvases?

gf: I love doing the canvases, because I can't find good people to help me with the finishes. I'm so glad to be doing this interview because I need help. I've got so much work and there's a lot of talent out there, I know. This past winter I did a hotel in Pennsylvania—the upper and lower lobby. I learned so much from that job, mainly that I need an assistant or assistants. I had painters and people doing the base coats and the base part of the work, but I ended up doing dozens of square feet on my

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[cont. from page 37] own. It was really taxing on me.

b: I think that some of the upper-end jobs probably require an artist to do it, a true artist as opposed to a painter.

gf: I agree. I hate to see a supposed *faux finish* that looks like somebody took a sponge and put stuff on a wall; you can see that sort of thing in some public places here in Dallas. It simply shows that whoever does such work has no artistic inclinations. They are not artists. It's really sickening to see.

b: It's bad.

gf: And it looks bad. As a painter, I've tried and tried to teach my manual laborers and hangers how to do the finish. They just don't have the touch. You need an artistic feel, an artistic bone, something. If you just don't get it, if it's not there, it definitely shows.

b: What's been your best job, your favorite job, not the one you made the most money on, but the one that you thought was the best?

gf: The *faux bois*, that finish I did for Russell, my first job. It's great to go back to that home, it's a fabulous home and I ended up doing several other projects for it. The powder room has a faux marble baseboard, and a granite look

to the lower part of the wall. The ceiling is done with a glazed effect and the door trim is done with glaze. This one little powder room has more finishes and more color...it's just so exciting! I can't imagine anyone not just wetting their pants when they go in the bathroom. Well, you know what

I mean.

b: What was the biggest project so far.

gf: The biggest project so far would be the hotel in Pennsylvania.

b: The Valley Forge Sheraton Plaza?

gf: In Valley Forge, Pennsylvania. The biggest and really the most gratifying. The last time it had been renovated was 1973. I say I love the canvases, but there is nothing like completely

changing an environment for someone, whether it be for an individual or an entire hotel or corporation. I love immediate gratification. The before and after pictures on that project are shocking! But sometimes the clients can be difficult; they'll get their microscope out and look for flaws. The difficulty comes when you must explain to them that nobody is going to walk into this room and look down in that far left corner over there and notice that the way my work wraps around the corner is not like wallpaper. If they want a mechanical finish like wallpaper can achieve, then get wallpaper. Most of my clients are not this way. I have, however, had these nightmares in my life.

b: It's almost like wallpaper has gotten so expensive in those faux finishes that you can do something that is custom, that fits the room exactly and has no repeat, like an all-over mural.

gf: Definitely. In the 80's it was the designers, it was Ralph Lauren sheets and wallpaper and curtains, etc.; however, in the 90's people with an expendable income want something of their own. A unique hand-done creation, created for them and them alone. No one else has it. That's the thing. When you're doing a hand finish there is no way to duplicate it. It's always going to be a little bit different. Even if a client sees an old sample, it's never the same. It's a completely different environment with different accents and with marked changes. For me the artist, it's exciting.

b: I think you are different as an artist. So many artists don't or will not do faux finishes, they consider it decorative as opposed to true canvas work. Why do you think that is?

gf: I'll tell you, I'm really fortunate because I am so diverse. I had a designer friend call me from Denver to talk about this artist he got into a gallery because she said she could do commission pieces. However, when the time came, she couldn't reproduce pieces off of a previous piece of artwork that she herself had created! I really don't know what to say, there's always those that criticize because they themselves can't or are not as motivated to do the work. When I found out that this woman couldn't do this commission piece, very jokingly I said well I could knock that off in a heartbeat.

b: What do you say to other artists who say you're bastardizing another artist's work, no matter who that artist might be or the century in which they lived?

gf: Well, it depends on the work itself. A lot of times if I do a piece of artwork for a designer or client that's not me, I don't sign it 'Ginger', I sign it 'Kat', that's my pseudo.

**I am always
creating, always
using anything
in my studio
that isn't tied
down in order to
create a finish.**

b: What does that stand for?
gf: That stands for 'copy cat.'

b: Really?

gf: Well, yeah, sometimes people will bring things in and they'll say this is what we want, but our budget doesn't allow for the "real thing." A lot of times I find this with people working on commercial projects. I do, however, have to be careful of plagiarism and so there is a 20% change that has to be made. I don't sit with a photograph of the artist's work in front of me and copy it verbatim. I wouldn't do that. I still don't feel that it's my artwork, I prefer to sign my artwork 'Ginger.' But back to the artists that won't go out and create finishes for whatever reason...I think it may be because they can't. As for myself, I feel that I am finally getting a hold of my own personal style.

b: Who or what would you consider are some of the primary influences on your work?

gf: What influences me? Hmm. George Washington, Ben Franklin.... Money influences me. Hundred dollar bills particularly!

b: Cash.

gf: Cash. I don't know what else to say, that's it. My ego gets fed...

b: Your stomach gets fed.

gf: My pets get fed. My creditors get fed. I don't know who to say is an influence.

b: Some people may read this, other artists, for example, who consider themselves 'true artists', and say, "She sold out."

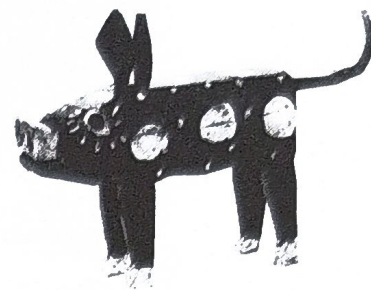
gf: Well, don't borrow any money from me. We'll see if I sold out. I think it's a lot about getting out there and making your presence known. You're admired when people know that you're an artist and you're out there punching away and making a name for yourself. So people that are the 'true artists' that are starving, I admire them—it's just not a path I have chosen. I've chosen to go ahead and make money while I'm becoming who I'm becoming.

b: As we sit here in your studio, there are paintings all over the walls. Your canvases are completely different than any of your other work that I've ever seen. It is fantasy.

gf: Let me tell you this. I feel more and more my work is sort of like set design. I walk into a home and view it like a stage. I'm here to create a mood, to create a set for people to live in. People are opening up in Dallas. They truly are. I'm working on a project right now for a little boy's room, a room the mother wants the boy to grow up in. She didn't want anything too kitschy, so I pulled up the carpet in his bathroom, stained the floor and cement, and I will finally stain the continents of the world on it. We feel like he can grow up with this look; it's both a teaching element as well as a wonderful pattern. People are opening up. They're just going with it. It's a real freedom. They're creating their own environment. I feel like it may be a fantasy in my studio, but more these days I get to create or produce people's fantasies of their own. What they want in their own home. I feel great when a client has that much confidence in me to describe what they want, walk out, and let me go to work, let me create their fantasy.

b: What's my fantasy?

gf: Well, if this were an interview for 'Playboy', maybe we could go on—but with the recorder off.



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Wrinkly dogs.
Louis
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records.
Big fat chairs.
Pez.**



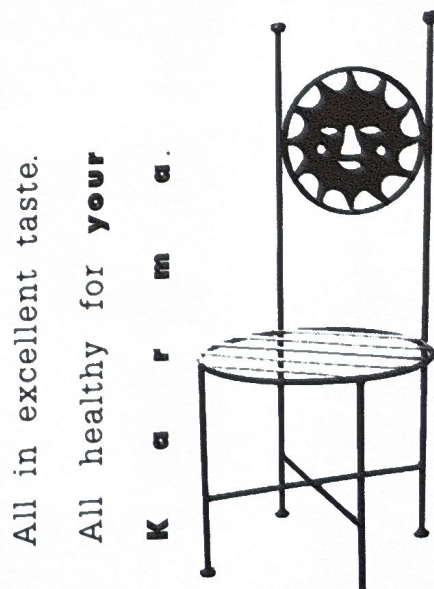
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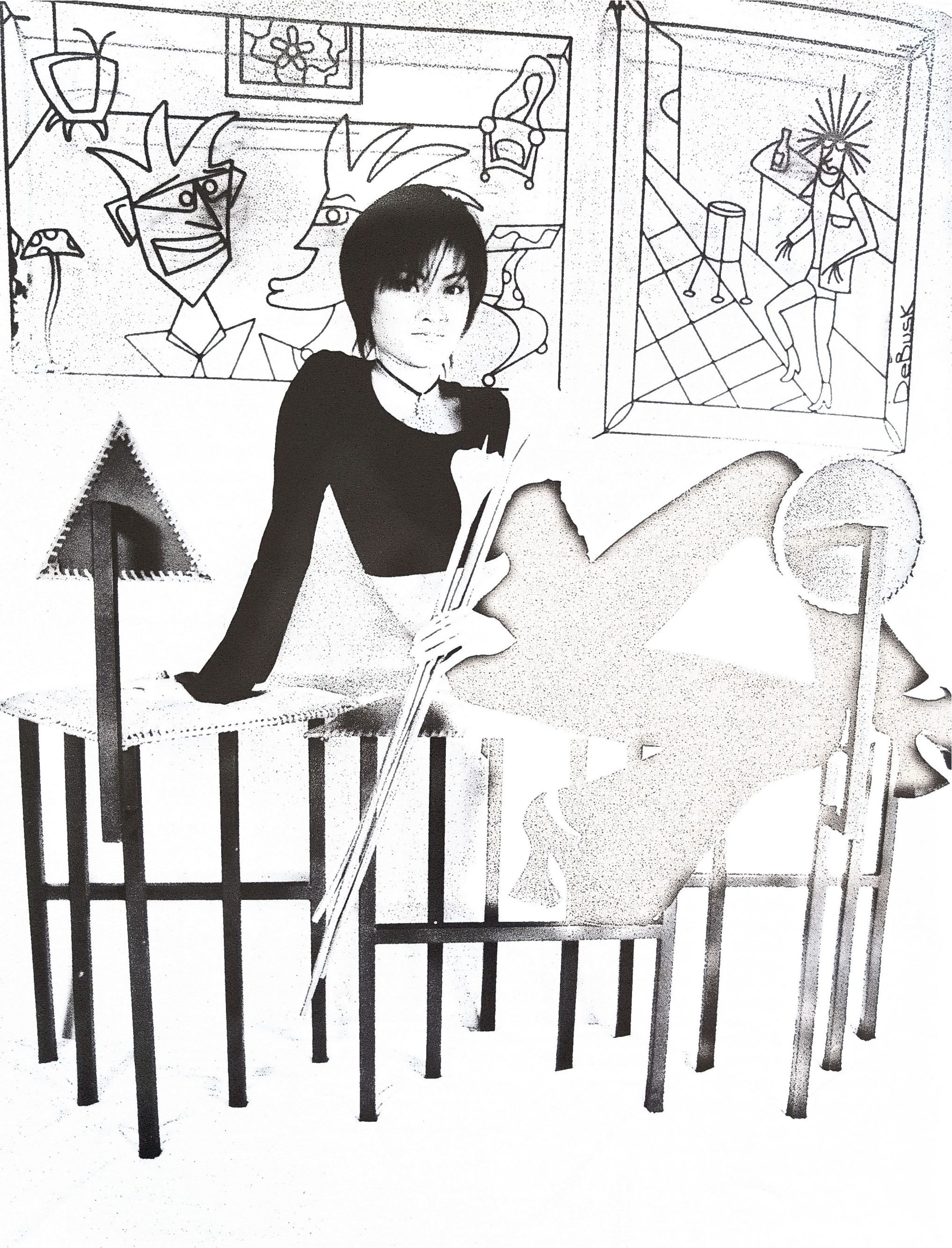


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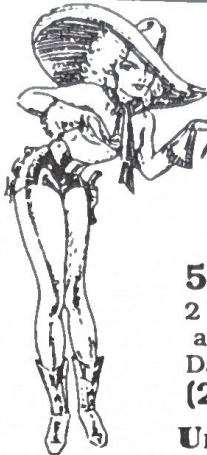
home:

Artwork
(Left to right) "Yo, Daddio", about \$500, "Afterhours", about \$450, both by Barret DeBusk
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in.

claudes bargain basement

by **claud whitcell**

Welcome to the bargain basement! In this section I will be taking you on a tour of the thrift stores, resale shops, and vintage boutiques scattered throughout the Dallas-Fort Worth metroplex. Of course, the thrift stores are the cheapest, but most are associated with charities and they will sell anything donated. That means that you are going to have to sift through twenty years of bad fashions in order to find anything that you can wear out.

Vintage stores, like the one we visited in this issue, do tend to have higher prices, but they also have the best stuff, and their stock is also usually in much better shape. But be warned, no matter where you go you can expect these places to be dimly lit, dusty, and smell a little bit like old attics. On the other hand, these places are the best sources for that trash-flash nightclub drag that we all know and love, because we are certainly not going to find it at the mall.

So, without further ado, we are off to Fort Worth....

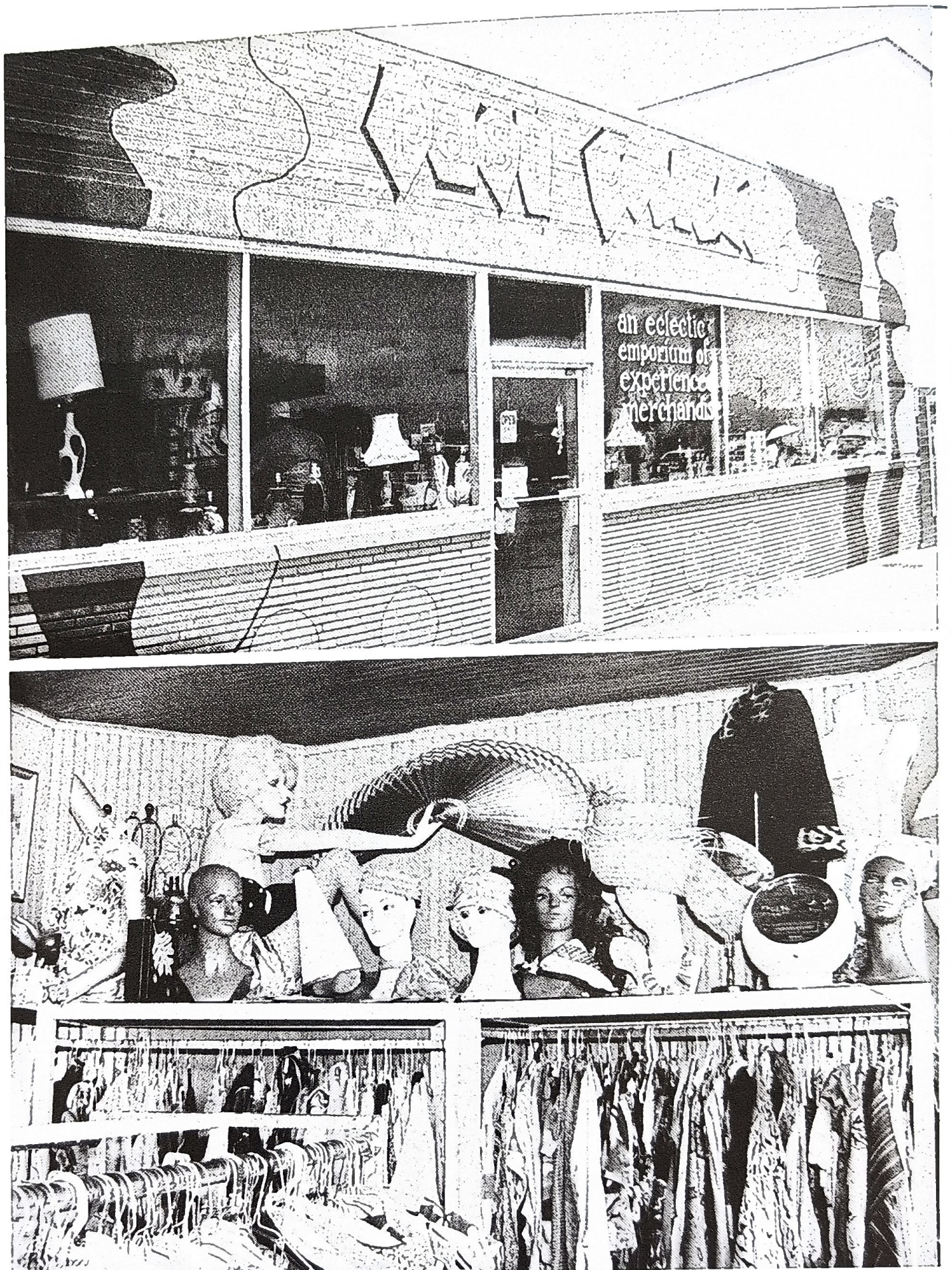
I MADE CHIP drive me and his camera to **Past Perfect** where we proceeded to dig through racks upon racks to find a few outfits to place on Megan, our wonder salesgirl who managed to find time to model for us between helping customers and trying to find something to

wear to Lollapalooza.

First, Megan modeled a black blouse with brass rings down the front (\$30), which we paired with polka-dotted black bell bottoms (\$30). She was the perfect 90's hippie-chick in front of the broken-down, 60's Volkswagen *love bus* that stands in the back room. Then I found a

nehru jacket that had not yet been priced, but should end up somewhere between \$15 and \$45.

Next we found a floor-length black polyester skirt with a white patterned border (\$25); a black sash (about \$15) was wrapped around as a belt. And with a black scarf tied into a halter and a net



blouse that was not priced either, Megan ended up looking like a naughty Victorian.

After trying a few more combinations we settled on a floor-length green polyester dress and jacket set, complete with a maribou feather collar (\$45) and a green velvet turban (\$25) that, judging from the car honks, caused a minor sensation when we photographed outside.

After I had browsed through the jackets, most priced between \$15 and \$45, we left Megan and headed back to Arlington.

Next time you are in Fort Worth make sure you stop by **Past Perfect** at 3130 West Seventh Street. Their hours are from noon to six, Monday through Saturday. And for those of you who just cannot find a trip to Cowtown in your cold little Dallas hearts, there is a new location just two blocks east of Central Expressway off Henderson Avenue at 5111 Willis Avenue (behind the Wm. Carr Salon) open from noon to six on Saturdays only. Look for those hours to expand as the holiday season approaches.

That is about all for this issue. Next time I will try to find two or three new



shops, either old favorites or new discoveries, to tell you about, but until then I will be seeing you—and what you are wearing—in the clubs. 

About the Writer: Many of you will know Claude as the flamboyant former doorman of the Deep Ellum nightclub, Aqua

Lounge. These days Claude can still be spotted on the scene in his vintage 1920's Rudolph Valentino-esque mode of dress. One only need glance at Claude to realize that his distinguished blend of vintage clothing and accessories make him a true authority on the best out-of-the-way buys in the metroplex.





the return of



*Opening celebration of Ciao II
August 22, 1993
featuring artist Julie Briggs
Pictured: Owners Brian Gile, Tom
Royne (Manager), Steve Sheperd,
Oliver Roberts, Phillip Self.*



*Pictured: Steve Sheperd,
Phil Sheperd, Debbie Lenz*

a table of contents

ciao

by **Paul Cizek**

LIKE A GOOD FRIEND who has returned home after moving away, Ciao has come back. The new name is Ciao II and is located in the Centrum building on the corner of Cedar Springs and Welborn.

On my first visit, I knew my friend had matured. What was once a small neighborhood eatery, has now become a full-scale restaurant ready to compete with the most sophisticated dining spots Dallas has to offer.

The restaurant's interior design of inviting black and white tile floors, rich wood-paneled walls, and brightly-colored modern art is the perfect backdrop for the equally colorful patrons inside. The servers are an eclectic group of people, each one lending their own personality to the restaurant. (Communicate your dining needs to the host or hostess and let them select who will best suit you.) My server was James: knowledgeable, efficient and very personable. I was most impressed with his ability to handle his station with personal attention to every table even though he was exceptionally busy. The culinary staff has certainly developed as well. I was pleased to find my favorites still on the menu such as the chicken and spinach pizza, and the sensational bibb lettuce salad with tangy vinaigrette dressing.

Best bets include: Crustina Bruschetta (\$3.25)—a panache of baked breads and toppings drizzled with herbed olive oil. Another favorite is the stuffed mushrooms (\$6.95)—a robust mixture of crab meat, Italian herbs, and bread crumbs stuffed into mushroom caps. And not to be overlooked, the pasta dishes also rate an honorable mention. Ah, but make sure to save room for dessert; Italian cream cake and cappuccino make for the perfect ending.

The most exciting aspect of this restaurant is that if you are: looking to impress a date; want to grab a quick bite; or simply wish to relax with good food and friends, Ciao II can easily accommodate any scenario.

This is certainly one restaurant that is a welcome return to the neighborhood. You will definitely want to say 'hello' to Ciao II.

About the writer: Paul Cizek is the General Manager of the Quadrangle Grille in Dallas. His 20 years experience in the restaurant industry, coupled with his vast knowledge of metroplex dining spots, qualify Paul to share his superior taste buds with you, our Beyond reader.



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Take Valerie. Loves New York, tolerates Dallas. Can't stand outdoor picnics. Never stands in line, and doesn't pay for drinks. Idea of a rough day is misplacing her keys. Not easily impressed. Though she did take off her sunglasses

once at the Quadrangle Grille to get a better look at her Aztec Sala

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SASSO

ART TO GO

AN INTERVIEW WITH **JIMMY SASSO**



interview by
shannon brooke

beyond: Jimmy, I'm going to ask you the same question some woman asked about **beyond** magazine: Why? Why this type of art? What does it stem from other than your fantastic imagination?

jimmy sasso: Why? Hmm. If I could explain that I'd be a writer instead of a painter.

b: When you look at a blank canvas what inspires you to do a specific creature or character?

js: You walk around with images in your head. One of my favorite things to do is to approach a blank canvas or a blank piece of paper with no preconceived notions and just start into it.

b: The images in your head seem to have a lot of primary colors.

js: Well, yes. That's because it's simplicity; it denotes a beginning and an end. When you're only working with black, red, blue, and yellow you have simplicity and you're limited. It's good to have limits.

Also, these colors are more modern, like those used by

the artist, Mondrian or the sculptor, Calder. These colors are simple to use, and the reason I use them on T-shirts a lot is they are not gender-specific.

b: Like baby blue and baby pink?!

js: Yeah. Red, blue, yellow. Everybody likes them; 'cause they're simple. They're pure colors. You know, like the color wheel. All the other colors come from them. I'm achieving color purity, and graphic purity as well. Sort of

fact that unlike other artists you do not rely heavily on an established gallery or art rep.

js: If an artist is lucky enough to find one.

b: And you're saying 'I have merit enough on my own, I'm going to go ahead and open up a place that people can just walk in at random...'

js: Yeah, it's sort of an outlet store that people can walk in at random. That's a good word for it.

b: Do you have any qualms with people thinking that your art is not intensive or evoke somber emotions, that your work is campy, "feelgood" art?

js: People always come in and say, "Oh, how happy, how bright!"

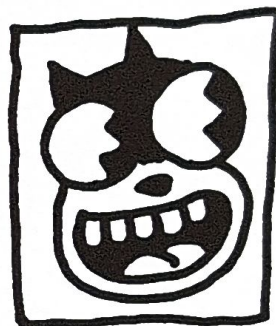
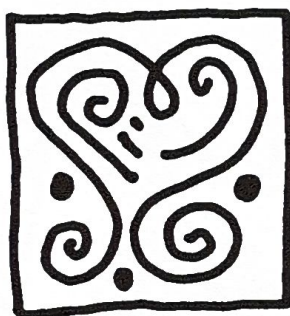
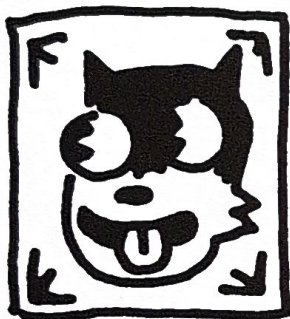
I think the bright colors make it happy, but I can do some rather dark, angst-ridden work. That work is also here, I just don't think you notice it as much. Because happy is better, I mean, who wants to be depressed? It's like depressing music; you can only listen to depressing music for so long before it becomes depressing.

like a stop sign; you know, a stop sign is red and white with perfect graphic symmetry. I think I create graphic messages.

b: When **beyond** premieres, your gallery/shop will have been open for one year. Tell me about your first year.

js: It's been good discipline. I mean it's a shop; you have to be here all the time. I've sold pieces out of here that I probably would not have sold otherwise.

b: I'm impressed with the



b: What do you hope that exposure in **beyond** or any other publication will do for you as an artist?

js: You can't exist and create in a vacuum. You have to have people see your work in order for them to appreciate it, so the more people who know about an artist the better. You gotta toot your own horn; I don't have a publicist or a gallery owner, so I guess it's up to me.

b: What was your main reason for opening up the gallery/shop?

js: Well, the shop is just a natural step. You want more control over your work. You get tired of shipping to stores and you get tired of trying to get shows at a gallery. Gallery owners should be out looking for the artists; I don't think the artists should always have to go to them.



b: Do you feel your art is reflective of Dallas or just reflective of you?

js: It's just reflective of anything really, anything American. When I draw cowboys it's just as much American as it is Texan. I am indigenous to this area and I do incorporate indigenous imagery, but at the same time hearts or flowers or crosses or whatever are pretty much indigenous to anywhere.

b: Speaking of hearts, I notice you've done T-shirts for Paul McCartney's recent American tour.

js: Actually, it was for a specific show in Las

Cruces, NM. Local promoters wanted my "heart-shaped world" T-shirt done as a custom design for that show. It was a dated event, not T-shirts for the whole tour. They were special gifts for the band, the roadies, and all involved with that part of the tour.

In *Details* recently there was an interview with Chris Isaak and in the background of his photo there's somebody wearing that T-shirt. In a way, his song "Heart-shaped World" did inspire the illustration for that shirt.

b: How does that make you feel, when you see your artwork out and about, either in the city or in a national publication? What does that do for your ego and esteem?



js: Well, everybody needs an ego boost in this profession, but no one would know that the work on that T-shirt was me unless they knew about me and my work. You get off on exposure, but you can't eat expo-

sure.

b: Project Jimmy Sasso five, ten years down the road: What do you see?

js: Paintbrushes, wet paintbrushes.

Sasso—Art to Go is located at 2909 Routh Street, just west of The Quadrangle before Cedar Springs. The gallery/shop is open Wednesday through Sunday; Monday and Tuesday by appointment. Call (214) 871-8821 for more information. **b**

hear **here!**



Tuning into Channel 69

by **shannon brooke**

After three years of struggling, and working part-time jobs that would make even that of bagboy look like a management position with a Fortune 500 corporation, **Channel 69** is just now beginning to reap the rewards that intense passion and single-minded determination can bring to those who persevere against the odds.

It was three years ago that the friendship of Kyle Schember and Christian Mauch got its start. Kyle had already experienced local success and an immediate following with his previous band, **West of Nowhere**, while attending high school in Arlington, Texas. At the same time Christian was developing a keen interest in music and perfecting his self-taught skills on the keyboard. Yet, after leaving high school the band broke up and Kyle did not actively pursue a new partner...until he met Christian that is. The two were instant friends and the following year were working together as **Channel 69**.

It was a whole year before the band would hook up with present lyricist and lead singer, John Allen Moore, Kyle's former bandmate in **West of Nowhere**. And today, due to airplay on KDGE's dance show *Edgeclub* with D.J. ►



Jeff K, as well as repeated rotation of their most popular single, 'Exposure', **Channel 69** has gone from veritable obscurity to reassuring local name recognition in little over a year, complete with adoring groupies who follow them from show to show.

In addition to local radio airplay, 'Exposure' is in rotation at stations in Austin, Lubbock, and El Paso, and friends in San Francisco are also petitioning on behalf of the band. Their east coast publicist, Westwave Media, has done an excellent job in promoting **Channel 69** to the national market. Meanwhile, local promoter Robert Waterman has been getting several area gigs for the group, most recently a packed house at **Damewoodz** (bar/nightclub) on Cedar Springs.

The bridge of the starship Enterprise comes to mind when viewing all the equipment that comprises **Channel 69**. Most of their technology has been acquired over the years, but Kyle confided that his entire college fund went toward technology for the band. This has enabled the guys to create songs with a lot more intricacy in instrumentation and with multiple layers and subtle nuances, at times orchestral in effect. And although the "instrumentation" is strictly through keyboards and the computer, the

overall sound of **Channel 69** is rich and full in its depth, bearing no resemblance to the pure synthesizer sound of the '80s. 'Exposure' is the most scaled-down of their songs undergoing only a couple evolutions before the final product. Most **Channel 69** songs are manipulated repeatedly (generally 6-10 times) before the band is satisfied. It is just this type of dedication and attention to detail that led the band to devote themselves to their music on a full-time basis without distractions, but it was not always like this....

Before concentrating on their music full-time, our dedicated boys in **Channel 69** held many, shall we say, "interesting" jobs. Christian was saved from the horrors that John and Kyle had to endure due to the fact he was still a full-time student. John and Kyle however were not so lucky; it was work or starve.

Horror Job #1—John and Kyle worked for a record distributor thinking they would learn a lot about the business. The job landed them in an enormous factory where the two had to pack and tag thousands upon thousands of CDs, records, and tapes. That job ended two months later.

Horror Job #2—Telemarketing promotional items like T-shirts, caps, etc. to small businesses. Four weeks.

The Horror of all Horrors—selling perfume. It was either that or panhandle. Plus, the distributor told them that the best place to sell this knock-off perfume was out of town. (Gee, wonder why). With only \$50 to their names, John and Kyle followed the rest of the sales crew to a small town in Oklahoma for a three-day selling tour. The guys hooked up with the rest of the perfume salesmen at the local Day's Inn where the

company had reserved their room, but soon found out that the company was so cheap they expected all ten of them to sleep in the same room! And because Kyle and John were the 'new guys' they were supposed to sleep on the floor. There was a major perk however. Whoever sold the most bottles each day got to sleep in the bed (Ooo...envious, isn't it?). Needless to say, our well-bred, well-educated Dallas boys were not amused. They turned on their heels to head for home. It was at

"Surfacing from the congested airwaves of mindless sitcoms, unchallenging game shows, and the nightly news depicting the demise of the human race, Channel 69 transmits a frequency free from prejudices and quandry, allowing freedom for mind, body, and spirit..."

- liner notes inside CD single for "10,9,8,7,69"

this time that John and Kyle decided that these horror jobs from hell were no help; it was time to chuck everything and just dive head-first into the band. They couldn't be in any worse position than they were at that moment.

Two days later they had a paying gig at **The Wave** nightclub in Dallas.

Channel 69 has since developed into a hard-working, business-minded unit, almost corporate in attitude. Their creativity is balanced by their desire to slowly and steadily climb the ladder of success, not to be a 'flash-in-the-pan'. And although not willing to reveal their true ages, take it from me, **Channel 69** has only just begun what I predict will be a long and successful career. Stay tuned Dallas, "the **Channel 69** music revolution has only just begun."

juliana hatfield

interview by **alex luke**

[Transcribed from on-air interview during the KDGE 94.5 FM show, "The Adventure Club"]

beyond: I have this early, early **Blake Babies** record and I was told that were like only a thousand of these.

juliana hatfield: There's only a thousand in the world, yeah. The first **Blake Babies** record.

b: Is this the very first one?

jh: Yeah, it's the first one and we put it out ourselves. We just made a thousand copies.

b: It's called, "Nicely, Nicely".

jh: There's a couple copies out there somewhere, I know. People are always asking me where they can find it. A friend of mine in Georgia actually found one at a yard sale recently. It was sealed and priced at 99 cents.

b: Omigosh. So they are out there if you know where to look. Probably flea markets, used record stores. On **Chew Bud** records.

jh: It's a pretty low-budget recording. It's got that punk rock flavor. Maybe you should play "Julius Fastbody", I like that one.

b: Alright, we'll do it. This is the **Blake Babies'** Juliana Hatfield's first appearance on vinyl ever, yep?

jh: Yep.

b: In fact, I think that's the one I used to play on the radio, but god, that was like four years ago. Now the new record is light years away from that.

jh: Yeah, a little higher progression.

b: In the early days of the **Blake Babies** it was a band and then this last record you put out, *Hey Babe* was a solo record, and now you've got a three-piece band backing you up again, **The Juliana Hatfield Three**.

jh: Well, I like how it is now, I'm the leader of the band. I like that. That's a good feeling.

b: It's an unusual combination to see a female vocalist, a female front person, leading a band that's guys.

jh: Yeah, especially when it's just three people. That's kind of a rare combination. I had a goal to make a record and do a tour where I was the only guitar player. It's just something I had to prove to myself, but I think in the future I'll probably add another guitar player...down the road, for the next

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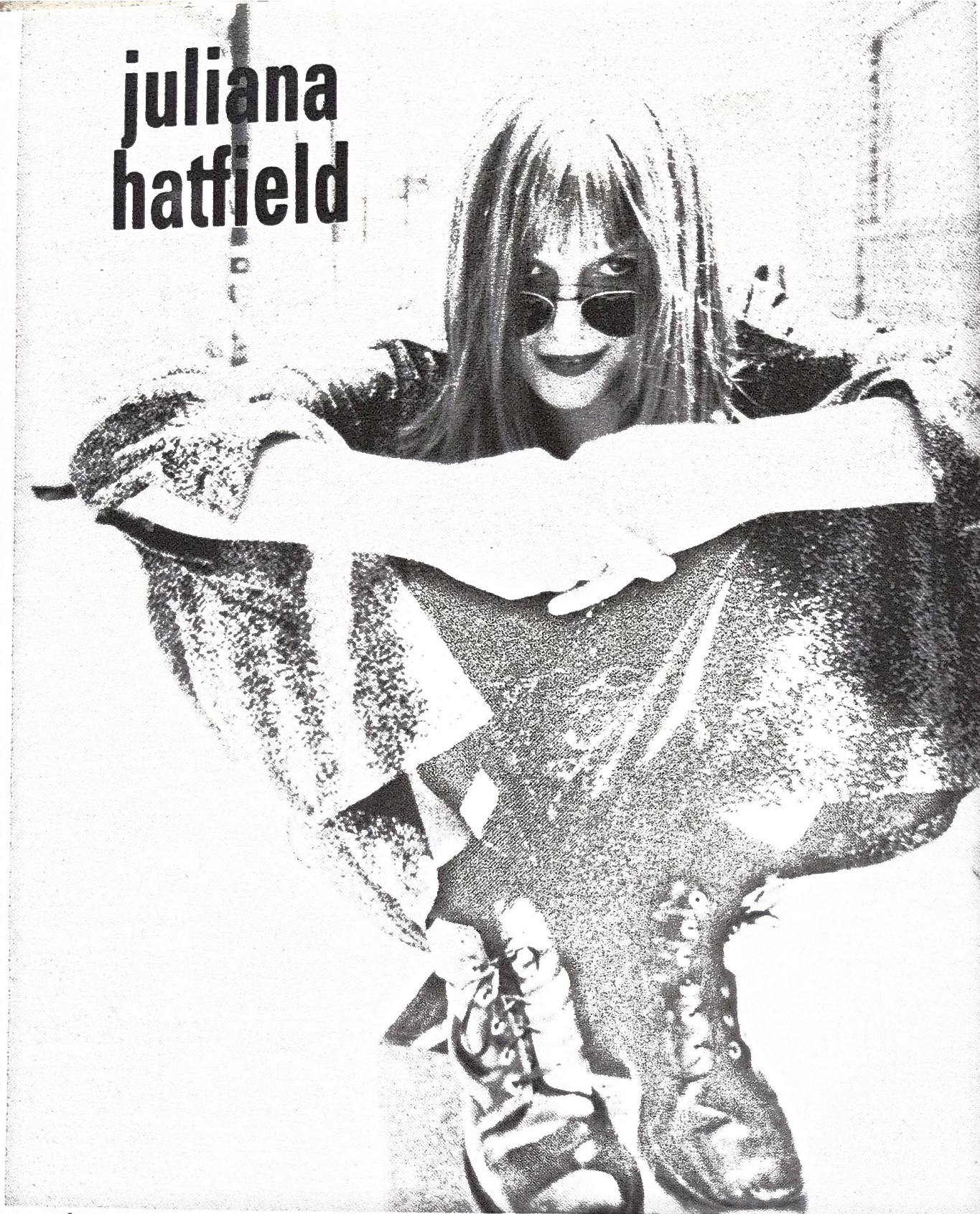
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juliana hatfield



record.

b: So it may become a four-piece, it may evolve. And when you tour later this year, when you come through in September?

jh: September or October.

b: It will be a three-piece at that point in time.

jh: Yeah.

b: Cool. Do you still do any cover songs?

jh: Umm...very, very rarely.

b: What are the ones that you do in concert?

jh: I don't wanna say, 'cause that'll spoil the surprise. That'll kill it for people that come to the show.

b: Is there anything you can tell us about the live show? That we can look

forward to?

jh: The live show is packed with punch. It's more intense than the recordings, because there's just three of us up there and it's more rock and more raw when we play live.

b: The new single out in the stores right now is "My Sister", and if people were to go out and buy this, they would see that everybody in the band is blonde.

jh: We were being photographed for two whole days, and we just saw these blonde wigs sitting around, so we put them on. We got this great picture out of it.

b: And it became the cover of the new single. It can also be found on the new CD, *Become What You Are*. I got this advance of the CD in this environmentally-correct eco-pack.

jh: Yeah, they sent out these advance CDs which have a really scary, Goth picture of me on the cover. It's like my teeth are black and my eyes have these huge rings around them.

b: So this will not be the artwork on the proper CD.

jh: No. Oh, no.

b: What will we see on the proper CD?

jh: It's a picture of the top of my head. You see part of the top of my head, like half of it, and then there's all this green grass blowing around.

b: But it's identifiable as your head.

jh: Well, it could be anybody's head really, but it's mine. There's a message in that. My head, the top of my head. Figure it out...I don't know why I said that.(laughs)

b: But it sure sounded good. Now the top track on the CD is "Supermodel". I have to ask, do you know any supermodels? Do you know RuPaul?

jh: Nooo, I don't know RuPaul, but I wrote my "Supermodel" way before RuPaul's came out.

b: I saw it on there and I thought, "Oh, she covered the RuPaul song, I know it."

jh: No, mine's like 180 degrees from RuPaul's version. It's the flipside of the coin.

b: And speaking of supermodels, you were on the cover of *Sassy*.

jh: Yeah, last year. I was very proud to be on the cover of *Sassy*. I have to say that has been the high point of my career in rock so far.

b: It is a cool magazine.

jh: Yeah, I really like it. They asked me to be on it; I don't really enjoy modeling, but I did it because it was *Sassy*, and also because they talked about my music inside. So it was okay.

b: Instead of talking about...

jh: Instead of just talking about the

the clothes and the music.

b: You've worked with a lot of people, especially on *Hey Babe*. You had said that was a solo record where you didn't have a proper band with you, but you brought in people for every track. Are there any musicians you've worked with that you plan to work with again in the near future?

jh: Yeah, as a matter of fact, I just sang on the new Lemonheads record, which as a lot of you know, I played on the last Lemonheads record. I sang on some songs and they're really good; it's gonna be great, the new Lemonheads record, a masterpiece.

b: When is that coming out?

jh: I think it's gonna come out in the fall sometime.

b: One thing that caught my eye on the last Lemonheads record is that you were actually credited as almost an official member of the band.

jh: Yeah, I didn't know they were gonna do that. It confused some people.

b: It confused me, I thought you had joined the band.

jh: A lot of people went to shows and thought I was going to be there. I never considered myself a Lemonhead, I'm just a friend of Evan's [*Evan Dando, lead singer of The Lemonheads*], and we like to play on each other's records.

b: Now the new Juliana Hatfield Three record is going to be on the same label as The Lemonheads, right?

jh: Yeah.

b: Atlantic Records. So you made the segue from Chew Bud, to Mammoth, to Atlantic Records.

jh: It was a really smooth transition.

b: Has it been smooth?

jh: Yeah. It's a good way to work, you know, put out your first record all by yourself. Then go to a little independent label. And then you go to a big, huge corporation.

b: Are you wanting to make tons of money?

jh: Tons of money? Nooo.

b: Are you wanting to make a little money?

jh: I didn't get into music for the money, because in the beginning there's no money in it. But I must say, it's really good not to have to work a day job while I'm doing music. I'm making a living at it now and that's really nice.

b: In some of the lyrics of "My Sister" you make reference to a Del Fuegos/Violent Femmes show. Is that the stuff you grew up on?

jh: Umm, well, sort of.

b: Do you have any favorite bands?

jh: Ah, not anymore, I used to. When I was a teenager I really liked X, The Police, and The Replacements.

b: Wow, it's wild you should say that, X were on the show last week.

jh: They were?

b: They were, X-ine and John were here, and I gave them my only copy of your new CD.

jh: Ah, how sweet.

b: X-ine said she worked with you on something.

jh: Yeah, we sang a song together for a movie. A song that she wrote.

b: Is this soon to be released?

jh: I don't know. You know how movies are, it takes so long for a movie to come out after it's made. But that was a huge thrill for me to sing with X-ine, because when I was younger she was kind of my idol. And then I got to sing with her, and that was so cool.

b: But at this point, you got no idols.

jh: Right.

b: Juliana, it's been great talking with you. Thanks for coming by.

jh: My pleasure.

b: And we look forward to seeing you again in the fall.

jh: Me too.



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dj playlists

dj mikey b

Bleos, Dallas

1. Saint F - I Can't Rely On Love, Hard Trax (US)
2. Four the Floor - NRG, Obsessive Records (UK)
3. Son of God - Harmania, Chemical Music Ltd (UK)
4. SNH Foundation - Feelin' Free, Strictly Rhythm (US)
5. Global State - Almost There, Munch Tunes (UK)
6. K2B - Round Trip, Glo Records (Dallas)
7. Deborah Wilson - Free, Stealth Records (Neth)
8. Chocolate Tribe - Conquistadors Chocolate EP, Knock Out Records (US)
9. Mo' Kassa - Dance to the Beat Plastic Records (UK)
10. Bjork - Human Behavior, Elektra (US)

dj tony fair

Club One, Dallas

1. One Dove - White Love, Boy's Own Production (UK)
2. Cotton Club - Cotton Club, White Label (UK)
3. Hysterix - Talk To Me, White label (UK)
4. Jazzvoice - You're My Fantasy, C&S (US)
5. Polyon Window - Quoth #3, Warp (UK)
6. Bleu - Inner Sanctum, BMG (US)
7. Dr. Albin - Hallelujah, Lock (UK)
8. Mike Walsh - Had It, Done It, Imago (US)
9. Solution - Was It Just a Game, Dog House (US)
10. The ALN - Tedd Experience, Fader (US)

dj marty desade

my car stereo

1. Herb Alpert and the Tijuana Brass - Slick, A&M (US)
2. headshock - A New Dimension, New Breed (US)
3. Etta James - At Last, MCA (US)
4. The Time - Shake, Paisley Park (US)
5. Swing Out Sister - Am I The Same Girl, Fontana (US)
6. Vertical Hold - A.S.A.P., A&M (US)
7. Frank Sinatra - Witchcraft, Capitol (US)
8. Sade - Love Deluxe (LP), Epic (US)
9. Shaggy - Oh Carolina, Virgin (US)
10. Biz Markie - Let Me Turn You On, Cold Chillin' (US)

dj tony aco

Club Clearview and KNON 89.3 FM, Dallas

1. Eleanore Mills - Be Here, Westend (US)
2. Protege - I Want To Know Yuh, Big (US)
3. Moraes - Release Yourself, Hot-N-Spicy (US)
4. Carry Nation - Come and See Me, Goldtone (US)
5. Keith Thompson - Rhythm of Life, Level 10 (US)
6. Foundation featuring Jay Williams - Rejoicing, One (US)
7. Phuture Scope - Hands of Time, Emotive (US)
8. VBQ Project featuring Terence FM - Now I Know I Love You, Vibe (US)
9. Instrum - Wine, Strictly Rhythm (US)
10. Ron Carroll - My Prayer, Afrythmix (US)

dj robert vaughan

Oak Lawn Records, Dallas

1. The Deep - Silver Surfer, White Label (UK)
2. The Essence - Seismic (Clanger Mix), POB (UK)
3. Tunnel Trax - Potion #1 (Drums of Fire Mix), E-Legal (US)
4. The Ballistic Bros vs The Eccentric Afros - Volume 1, On Delancy (UK)
5. Joey Negro - Universe of Love (Medusa Mix), Z Records (H)
6. EON - Worlds Beyond, Vinyl Solution (UK)
7. David Rex X - Let Me Feel It (Jungle Remix), Jungle Sounds (US)
8. Quazar - Unity, Seven Stars (Belg)
9. Guerrilla's Remix E.P. - Various, Guerilla (UK)
10. Deep Piece - Panoramic Shuffle, Limbo (UK)

the 90's dallas club kid

by **andrew smith**

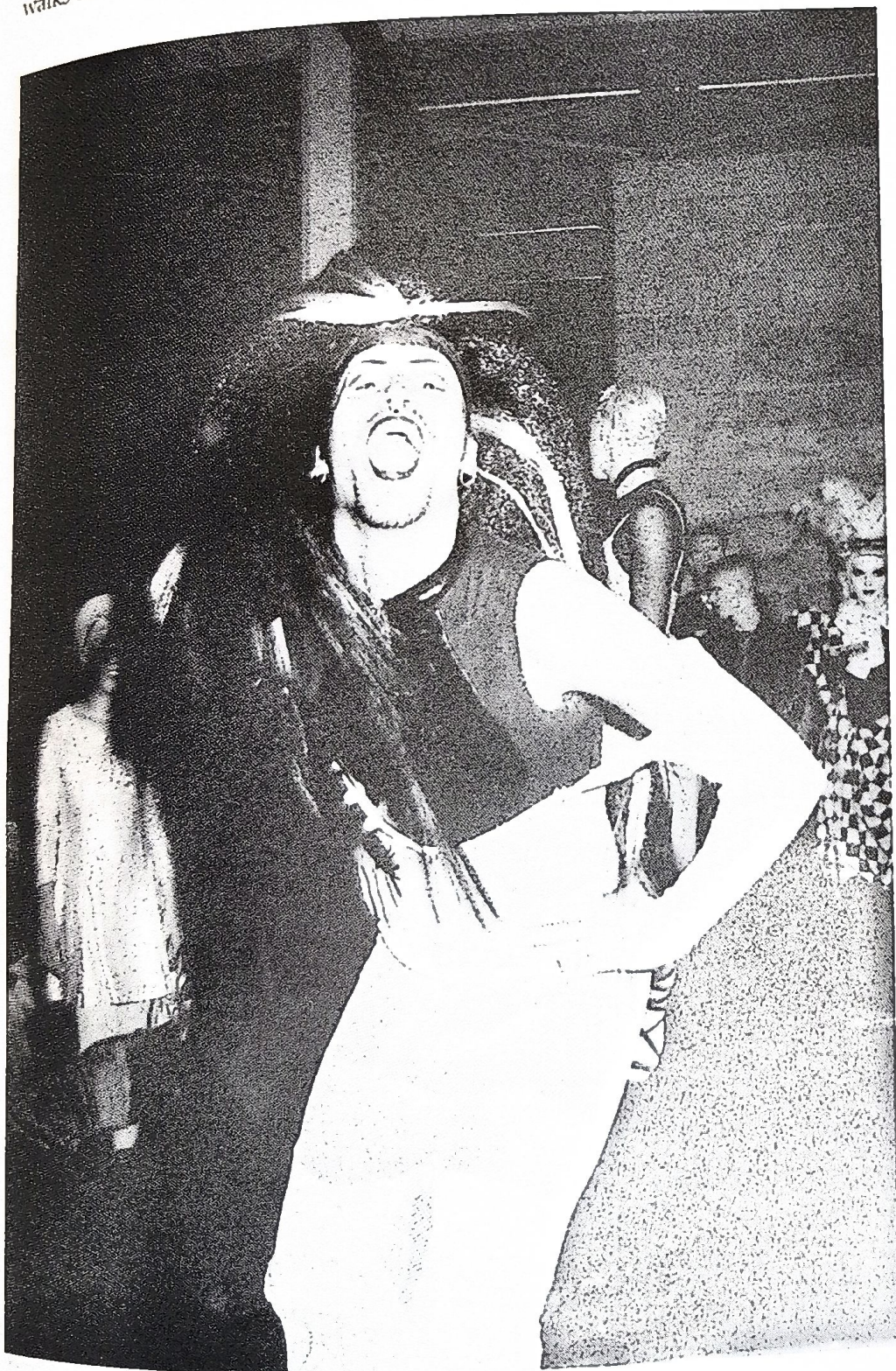
A typical night for a 90's Dallas Club Kid usually begins after a hard day of work or school, with our 'above average' scenester looking forward to Friday night just like the rest of 9-to-5 America. And contrary to popular belief, many nightlife denizens do contribute to society by holding down real jobs in such fields as government, education, communication and fashion; these young club fans have futures driven by talent and determination to help them succeed. But once the sun goes down, these people from all walks of life begin congregating to transform themselves into

outrageous creatures of the night. Donning wigs, false lashes, creative make-up and more than just a little bizarre yet fanciful ingenuity, they emerge as your favorite cartoon club characters.

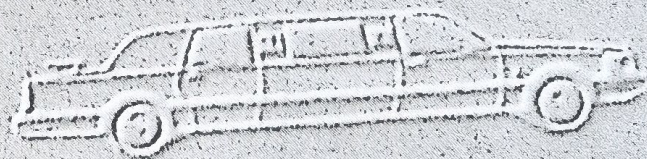
The boom years of the 80's seemingly left Dallas scenesters high and dry at the entrance of the 90's. But today, Dallas youths are picking themselves up by their platforms and jiggling those inventive imaginations to create styles of their very own. Today's club kids wear anything. Designer fashions do still play a key role in the nightclub scene, but the club kid of today is no longer restricted simply to designer labels. Chain mail, plaster of paris, animal skulls and even hospital gowns have become club couture!

After a couple of hours of hair, makeup and cocktails, a club kid is ready for midnight, the witching hour. Arriving in festive style and in a party mood, our nightcrawler sails past the equally colorful door host and/or hostess with that in-the-know wink of mutual approval. Arriving at twelve allows our kid plenty of drinking time before the 2:00 am last call. It also ensures that the atmosphere at the club will already be near its zenith for the night. There are several great nightspots around town where one goes to see and be seen, but the reigning king so far in the 90's is definitely Club One.

The ideal night for a Dallas Club Kid consists of several good hours at Club One, and I do mean several hours as the house lights do not come up until 4am. Drinking, dancing and generally losing yourself in the lights, sounds, and energy of the crowd will quickly fill these hours. Steady traffic flows between the bathroom, bar, and dancefloor all night. When things finally



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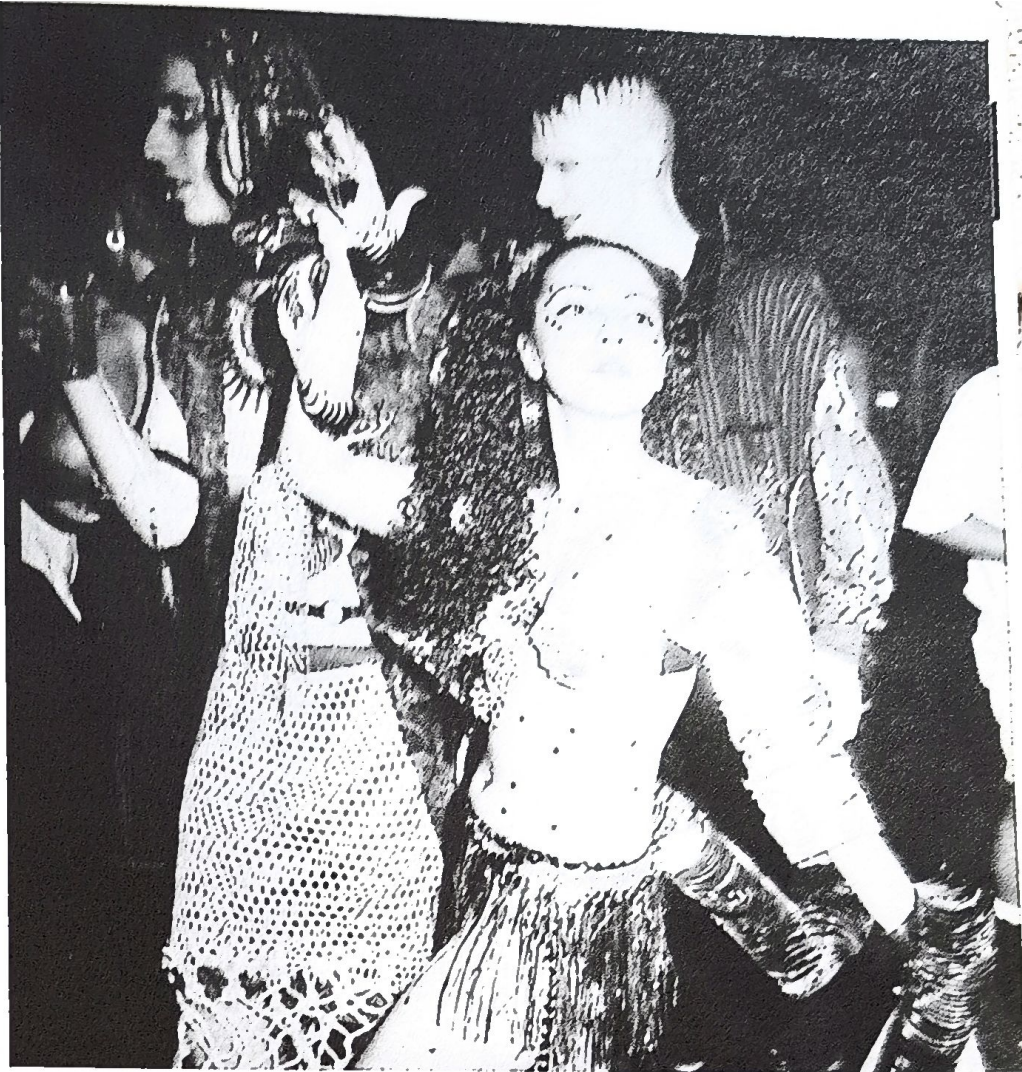


(cont. from p. 55) begin to wind down, the women's bathroom is definitely the place to catch the first news as to where the afterhours party will be held. This could be anything from a rave until dawn, a warehouse party, or a late night performance at Dakota Doom's.

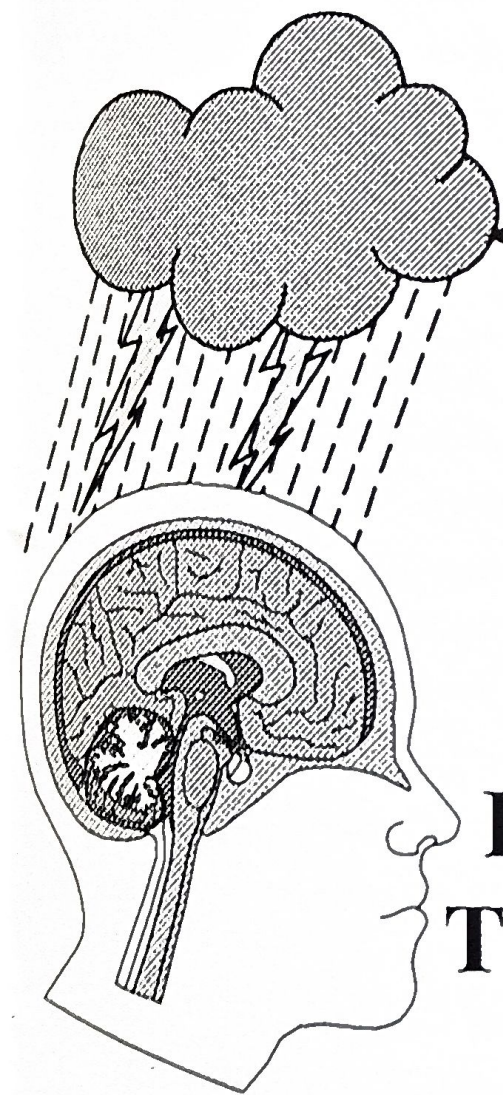
And hopefully before the sun rises and good lighting shows what the long night has done to our club kids' make-up, he or she is off to bed to catch as much sleep before it all starts again.

The atmosphere of nightlife in the 90's is pure fun. Going out is just as much the social event it was in the 80's, but today the focus is closer to what nightclubs were originally meant to be—fun and entertaining. People go to these places to escape the monotony of the workplace and the chores of daily life. Many people have even managed to parlay the nightlife scene into a daytime career. But even those who aren't completely 'into the scene' can throw themselves into this fantasy world on the weekends, be whatever character they can imagine, and get to enjoy themselves amongst others who appreciate them for the individuals they are.

Now that you know where and when to find a Club Kid, see you on the dancefloor! (Oh, you can talk to us, that is... if you weren't already talking to us all day at work.) 



photographs by Tere Curtis



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on the cover Multi-colored Leggings, available at The Gap, all locations; Hanes cotton T-shirts, available at Target, all locations; **page 17** Cynthia Rowley dress with chiffon bottom, about \$220, Bradley Levin beaded choker, about \$165, both available at Stanley Korshak, The Crescent, Dallas; **page 18** Nina Perena dress shirt, about \$220, available at The Gazebo, Preston Center, Dallas; Calvin Klein silk T-shirt, about \$130, available at Stanley Korshak, The Crescent, Dallas; Donna Karan suede boots, about \$665, available at The Gazebo, Preston Center, Dallas; Beaded necklace with cross, about \$20, available at Faboo; **page 19** Norma Kamali ruffled chiffon shirt, about \$340, available at The Gazebo, Preston Center, Dallas; Mark Eisen knit vest, about \$300, Stanley Korshak, The Crescent, Dallas; Necklace, about \$142, available at The Gazebo, Preston Center, Dallas; **pages 20-21** Calvin Klein sweater dress, about \$385, Petra black leather calf boot with zipper, about \$325, both available at Stanley Korshak, The Crescent, Dallas; Silver cross belt, about \$407, available at The Gazebo, Preston Center, Dallas; **page 22** Crushed velvet hat, about \$21, Ribbed cut-off sweater, about \$18, both available at Contempo Casuals, all locations; Angelic silver broach, about \$330, Edward Allen pilgrim collared shirt, about \$103, both available at The Gazebo, Preston Center, Dallas; Mark Eisen skirt, about \$225, Giorgio Armani shoes, about \$353, both available at Stanley Korshak, The Crescent, Dallas; **page 23** Zang Toi jacket, about \$350, available at Stanley Korshak, The Crescent, Dallas; Nina Perena dress shirt, about \$220, Black leggings, about \$14, both available at The Gazebo, Preston Center, Dallas; Giorgio Armani shoes, about \$353, available at Stanley Korshak, The Crescent, Dallas; Rayon hat with floral embroidery, about \$17, available at Contempo Casuals, all locations; **page 24** Complice jacket with ruffled collar and sleeve, about \$940, DKNY button-up skirt, about \$295, Petra lace-up ribbon shoe, about \$195, all available at Stanley Korshak, The Crescent, Dallas; **page 28** Flannel boxers, available at The Gap, all locations; Gianfranco Ferré silk boxers, Gianfranco Ferré linen boxers, both available at Stanley Korshak, The Crescent, Dallas; Calvin Klein body tank, available at Neiman Marcus, Northpark Center, Dallas; Striped Batman boxers, available at The Warner Brothers Store, Northpark Center, Dallas; **page 29** Boy's Hanes briefs, available at Target, all locations; Cut-off thermal shirt from the Salvation Army; **page 30** Chiffon ruffled jacket, available at Casa Loco, Elm Street, Dallas; Calvin Klein cotton gripper short, available at Neiman Marcus, Northpark Center, Dallas; **page 31** Joe Boxer fish print cotton boxers, available at Neiman Marcus, Northpark Center, Dallas; **page 32** Long white cotton button-down from Calvin Klein, available at Stanley Korshak; Nicole Miller silk boxers, Neiman Marcus, North Park Center, Dallas; Men's Florsheim boots, from the Salvation Army; **page 33** His Gianni Versace cotton printed boxers, available at Stanley Korshak, The Crescent, Dallas; Lace ruffled shirt, available at Casa Loco, Elm Street, Dallas; Her vintage lingerie, from the Salvation Army; **page 34** Hanes ribbed tank top, available from Target, all locations; Batman striped boxers, Warner Brothers Store, North Park Center, Dallas

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